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THE MIRROR

LOUIS R. REID, Managing Editor

Chicago Booms as "Producing Center"—Methodist Church Ally of Film Industry—British and American Producers Unite—The Lure of the Stage

WE shall have to watch Chicago as a "producing center." Already she is five or six spring productions ahead of us, in the sense that she has seen that many of the new plays which we shall not see on Broadway for some months to come. But we are not jealous. Any city that can help New York sort the hits from the flivvers is most welcome to the honor that goes with the job. Aye, verily!

• • •

AND speaking of Chicago, her entire independence of the New York verdict is to be commended. She took Patricia Collinge and "Tillie" to her big western heart with enthusiasm after the pleasant little comedy virtually came a cropper in New York. "Tillie" is now in its seventh season at the Blackstone Theater, the least popular of Chicago playhouses.

• • •

WHILE fears of foreign invasion are shouted from the watch towers of certain British film interests an alliance is effected between a group of British producers and the Famous Players-Lasky Corporation which is designed to produce British pictures in British settings. An arrangement that should satsfy even the most anxious of the anti-invasionists. Amercan and British capital and enterprise combined. What will be the result? Will it not aid greatly in taking the industry out of its infancy in Great Britain so far as its capitalization is concerned? French statisticians have recently produced figures that show the amount of money invested in the film industry in this country to be $5,600,000,000, while that in Great Britain is only $1,200,000,000. Even Germany stands above Great Britain with $1,600,000,000. France is far down the list with only $220,000,000 invested.

• • •

THE actors have much to be proud of in their devotion to the government during the war crisis. They have given whole heartedly of their time, their enthusiasm and their money. And not the least of their reasons for congratulation in the record is the advancement of Major Reginald Barlow and the late Major Robert Gill to the proud positions they held.

• • •

RABBI WISE has opened warfare upon the theatrical managers, firing such verbal artillery as "hosiery buyers now write our plays." The managers, it is believed, are assembling their ammunition for a reply. Will they not say that they stand ready to accept plays by clergymen in preference to hosiery buyers any day—provided the public makes such a demand?

• • •

DAVID WARK GRIFFITH'S first program at the Cohan theater will be watched with interest. Standing at the head of the constantly growing list of picture play producers he is accepted as the most progressive of the cinema clan. With his spectacles he has led the way for a decade and the others have followed. Now he promises a further "startling advancement in the cinema art."

• • •

DOOLEY rivalry on the stage has been a fast and furious thing. It is to be extended to the screen. Gordon and Williams have embarked via the films upon a trade war against Johnny. Many will be the knock-about tussle before we know how they stand—or fall—with the exhibitors.

THE lure of the stage has its compensations, undoubtedly. It also imposes its obligations, one of which is the reluctance of the actor to take a well-earned rest after he has earned it. William H. Crane, 74 years old and comfortably well off financially, announced in San Francisco last week that he would continue working to the end of his life and that he already was in the midst of preparations for his next season's tour.

• • •

THAT Mr. Crane will take more enjoyment acting than he could possibly take in resting, or traveling, or in doing those things most of us hope to have the time and the means to do in that glorious "someday" toward which we strive so earnestly, is undoubtedly true. But it is no less a great pity that he is not able to let down; that he cannot rest and enjoy that surcease from the petty annoyances of the daily task that he is entitled to enjoy.

• • •

DAVID BELASCO is of a similar mind. The other day some one asked Mr. Belasco if it were true that, following the production of one or two big plays on which he is at work, he would turn over his stage affairs to others and spend the rest of his days (he was born in 1853) watching the newer generation carry on with the work he has started. He replied that nothing was farther from his thought; he would continue to the end, and not until the Master of the Show himself so decreed would he be ready to accept an understudy.

• • •

TO die in harness is the ambition of ninety out of every hundred players. So engrossed do they become and so in love are they with their work, that there is nothing else in life for them. The applause of the multitude is the food of their bodies and the air of their lungs; the work of creation, or its reflection, is their whole existence. And while they are to be envied the joy of it, they are also to be pitied for becoming slaves to it.

• • •

THE Methodist Church is exhibiting a spirit of progress which much be the envy of other denominations which are seeking ways and means of advancing their message and building up their congregations. The Methodists are utilizing motion pictures, co-operating with producers and exhibitors in their campaign to win new adherents and spread news of their missionary activities. In the Centenary Celebration of American Methodist Missions at Columbus, O., to be held from June 20 to July 13, films are to play an important part. People who attend will see on the screen not only the work of missionaries in Africa and China—but also comedies, dramas and educational films of various kinds adaptable to church use.

Are other churches to remain indifferent to the advantages in the use of motion pictures in the onward and upward march of civilization?

• • •

JESS WILLARD has been signed for motion pictures on the strength of his position as the world's champion pugilist. Evidently his producers have no doubt of the outcome of his battle with Dempsey on July 4. Certainly the financial rewards to be gained from Willard's pictures will be greatly lessened should Dempsey win the contest.

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THE PLAY WORLD AND ITS PEOPLE

THEATERS GO OVER THE TOP IN FIFTH LOAN CAMPAIGN

Allied Amusement Committee Sends Drive Through with More Than $12,500,000 Above the Allotted Quota—Committeemen Do Great Work

THREE cheers for the Liberty Loan Committee representing the Theatrical, Motion Picture and Amusement Interests! In the closing hours of the Fifth Liberty Loan drive, a whirlwind finish by the theaters and its busy speakers sent the allied theatrical amount over the top with a big margin, something over $40,000,000 being raised through the concerted efforts of the theatrical interests.

The Treasury Department of the Second Federal Reserve District allotted the Theatrical Committee a quota of $27,500,000; so the wonderful work of the men back of the theater movement for the Loan again accomplished a Herculean task.

Honor is due all the committeemen but especial praise must be given to General Chairman Edward F. Albee who kept a busy staff of coworkers under personal instructions and which orders have resulted in an over-subscription that gives the theaters another big mark in the combined loan campaigns. Elmer F. Rogers, chairman of the speakers' committee and Edwin G. Lauder, Jr., and A. L. Robinson, vice-chairman of the main committee, were personally responsible for a large measure of the success in the local theaters.

But the legitimate stage, burlesque and vaudeville as well as the picture interests contributed personal service and turned over theaters and shops to the drive.

The Palace theater (the Broadway vaudeville house) again topped all the theaters in obtaining the largest amount, more than $10,000,000 being collected, with $3,000,000 being raised last Friday night. While the Palace led the general theaters larger sums were recorded at special Loan nights at the Hippodrome and Metropolitan Opera House. The theaters covered themselves with glory.

DEATH OF EUROPE NOT TO STOP BAND

Road Tour Ends in Boston—Drummer Held for Murder—Musicians Have Summer Date

Enraged by an admonition to put more pep into his drumming, Herbert Wright, snare drummer of the 369th Infantry (old New York 15th) Band, by the leader, Lieut. James Reese Europe, chased Europe to his dressing room and stabbed him in the neck with a knife, according to the police belief in Boston last Friday night, Europe dying later from the wounds inflicted. The band, under Pat Casey's management (associated with Ben S. Moss on the road tour ended in the Hub Sunday night) has a summer date at Reisenweber's, Brighton Beach, and will fulfill it under the orchestral direction of Jacon De Broite, Europe's assistant director.

• • •

Emma Bunting to Be in a Star Part on Broadway

Emma Bunting, known from coast to coast, one of the most popular leading women in stock, states that David Weis will present her in a play on Broadway next season. It is patterned after "Peg O' My Heart," with cockney idiomisms well sprinkled through the star part.

• • •

Putting on Masonic Show

Maurice Frank, former stage manager of "The Crowded Hour" and recently stage manager of "The Big Chance" (Mary Nash), is staging a big musical festival May 24 in Carnegie Hall, New York, under the auspices of the Fourth Masonic District of New York. The Metropolitan Opera House orchestra will participate.

Many Changes and Closings on Rialto

New York's theatrical map is changing complexion. The New York Hippodrome closes its season next Saturday night; Charles B. Dillingham's "Everything" having had a successful season with a new Hip show outlined for next fall. The Marionettes wind up their Punch & Judy Theater engagement this week. "Pretty Soft," with Edwin Nicander and Rose Coghlan, presented by the Empire Producing Corporation, opens at the Morosco Theater, May 15. "The Lady in Red," John P. Slocum producing, with Adele Rowland, opened at the Lyric Monday night, replacing "The Unknown Purple" which has been withdrawn for the summer. "It Happens to Everybody" opened at the Park last week, receiving rather favorable press notices on a gumshoe entry into local show circles. The theater Guild for one week at the Garrick is offering "John Ferguson." "Peek-A-Boo," Jean Bedini's new show, opens a summer engagement at the Columbia May 19.

• • •

Texas Manager Denies Story

D. W. Powell, manager of the Grand Theater, Marshall, Texas, denies the report that the manager of "His Bridal Night" company was beaten by a deputy sheriff for refusing the officer free admission to the performance. Relations between the company and the public of Marshall were very pleasant, Mr. Powell says, and no difficulty of any kind took place.

RABBI WISE PANS STAGE IN SERMON

Famous Jewish Doctor Flays Shows and Producers in Burning Verbal Denunciation

Not in ages has the American stage and its crop of present plays received such a terrible tongue lashing as the one Rabbi Stephen S. Wise flung against them in a sermon delivered Sunday morning in the Free Synagogue in Carnegie Hall, New York. The subject was "The Decadent Drama: How To Save It."

Dr. Wise minced no words and the most burning English imaginable was thrust at the amusement producers.

As an example of what the Rabbi thinks of the present crop of plays in New York: "It is blasphemy to take clean-limbed, upstanding youth to some of the revolting, nauseating plays now running in New York. It is an intolerable insult to expose them to that, in return for their work in France. . . . I carry in mind one show I saw last week in New York. . . . I am told there are a dozen shows equally bad in the city . . . . If many shows are like this one, then American drama is being written by the hosiery buyers of department stores. . . . It was nothing more than the work of moral scavengers and filth producers."

• • •

Keno Succeeds Kent

William Kent is not returning to his principal role with "Somebody's Sweetheart," Joe Keno (Keno and Green) having been engaged by Arthur Hammerstein to finish out the season. Alonzo Price, co-author of the show, who has been playing the Kent part since Kent quit, steps out next Saturday. Price has organized two musical show companies for summer seasons, one with Frank Moulan heading, playing in Hartford, Conn., and the other in Columbus, O. Two new musical comedies by Price and Antonio Bufanno will be tried out this summer as well as a new musical piece by Sydney Toler (with Price writing in collaboration). Price and Bufanno will personally direct the Columbus company.

• • •

Death of Albert Ellery Berg

Albert Ellery Bergh, author, for eleven years, until 1900, on the editorial staff of THE DRAMATIC MIRROR, died May 6, at his home, 1445 Cromwell avenue. He was 63 years old.

• • •

"Pretty Soft" at the Morosco

"Pretty Soft," the new play by Paul Potter, will open at the Morosco Theater Thursday evening. The story is said to have been inspired by Boccaccio. Mona Bruns will be in the cast.

Yiddish Company To Open At Brighton Beach.
Broadhurst's "Crimson Alibi" Coming to New York Soon.
"Bing, Bang, Boom" To Open At Nora Bayes' Theater.
Faversham-Elliott Company Played To $15,000 Weekly On Tour.
Henry Miller To Present "Moliere" On Pacific Coast.

LOAN WORK LANDS NEW STAGE JOBS

Mary Moore Through Campaign Efforts Signs with A. H. Woods—Other Workers Rewarded

"It's an ill wind that blows nobody good" came true during the Fifth Victory Liberty Loan. Mary Moore, one of the volunteers on Elmer Rogers' speechmaking staff, enlisted her services gratitiously, devoting all of her time as she was "at liberty" at the time and by her sincerity and style of work was signed last week by the Al. H. Woods' office for an immediate legitimate placement with one of the shows that Woods has in rehearsal.

Baby Birdie Harris, a seven-year old miss, displayed unusual smartness in Loan work by giving impersonations of Theda Bara, Douglas Fairbanks, Clara Kimball Young and others in assisting Cooper Willis in his speeches and she will be accepted by the vaudeville graces in a new act that is to be prepared.

John McGowan, vaudevillian, established his worth and made his name more of a popular subject around the Keith Vaudeville Exchange; McGowan doing wonderful work and proving one of the biggest "stage surprises" of the drive.

An unusual incident was noted at the Riverside last week when Cadet Schwarz was making an earnest speech. A local party made inquiry at the theater for the young man's address so that he could be offered a permanent position in New York.

Julius Tannen, however, eclipsed all of the stage workers in point of raising the highest total, selling more in the entire drive than any other person. His average at the Palace last week was beyond an unexpected figure each night.

• • •

Woods Has New Plays

The return of Al. H. Woods this week from London where he produced shows, looked over a new theater site and obtained options on foreign plays for New York presentment, reveals the fact that among shows scheduled for local production are "The Illusionist," adapted by Edgar Sheldon from Sacha Guitry's works; a new comedy by Somerset Maugham, "Priscilla the Profligate," a comedy by Laura Wiedig and a musical play by Fred Thompson and Nat D. Ayer.

• • •

Belasco Denies

An emphatic and positive denial was quickly registered last Friday by David Belasco when an erroneous announcement was made by a New York theatrical publication that the famous producer was saying farewell to the stage with a stupendous production that he now had under secret operation and rehearsal. The Belasco offices anonunced some new plays and authorized the statement that the only and original David would be busy with American dramatic activities for at least another four years. Another "scoop" gone by the discard.

THE FALSE WHISKERS OF THE MODERN ACTOR

BY RALPH BLOCK

Creation of the Illusion of Life and Not Imitation of Life Is the Chief Task of the Player—True Artist Disregards Types and Presents Feeling and Atmosphere of Reality—Examples of Creative Acting of Today

SOME day an aesthetician will stoop ponderously from icy heights to examine the aesthetic basis of the art of acting. In the long prelude to that momentous time, George Moore will go on declaring the actor has no art, Gordon Craig will continue pleading to have him done away with altogether to give way to the marionette, and actors will go on acting.

The actor is more rained on by the slings and arrows of outrageous fortune than any other pretender to creative glory, yet it is seldom that any despoiler of his fame has anything to tell him that will allow him to better his processes.

Successful Actor Creates

Indeed, most critical objection to the actor is beside the point, because in most cases the actor is not truly an actor, but an impersonator. The habit and color of the modern stage has allowed the professional actor to believe that successful acting of a part meant the successful imitation of such a character in real life. It has failed to impress on the actor that the successful artist—successful in effect—never imitates: he creates.

It is strange that after all these years modern theorists have never approached the actor in the same attitude with which they have approached the stage setting.

Suggestion of Aspect of Life

To create the illusion of life, says the scenic theorist, you do not imitate the aspect of life, you suggest it. In effect the method is simplification—a tree instead of a bit of carpentered back drop, a good deal of lighted sky. In all this it is the symbol that stands to the imagination for a piece of reality, instead of the clipped, manicured and smug imitation which modern scenic studios have invented.

Dunsany's Should Be Studied

Someone with knowledge and imagination has still to apply this to the art of acting, if it be an art. Dunsany's brief scene in "The Gods of the Mountain," where the beggars are taught to suggest their impersonation of the jade gods by letting a slip of green show carelessly from under their garments, ought to be printed and posted in every dressing room in the land.

The green cloth is brought to the seven beggars by a thief. The scene reads then like this:

Ulf—We will wear a piece of it over our rags.

Oogno—Yes, yes, we shall look fine.

Agmar—That is not the way that we shall disguise ourselves.

Oogno—Not cover our rags?

Agmar—No, no. The first who looked closely would say, "These are only beggars. They have disguised themselves."

Ulf—What shall we do?

Agmar—Each of the seven shall wear a piece of the green raiment, underneath his rags. And peradventure here and there a little shall show through; and men shall say, "These seven have disguised themselves as beggars. But we know not what they be."

So many actors on the stage show they are merely actors disguised for the moment as people.

No Illusion Out of Imitation

What actors are in great need of is a new understanding of the imaginative foundation of what they are trying to do. What must be disclosed and accented again and again for the actor is that no illusion ever comes out of mere imitation. The photograph of a single object is an imitation, the most perfect imitation human beings have been able to discover, but it is never in danger of being mistaken for the thing itself. The laws of illusion have still to be satisfactorily worked out by some psychologist, but it is already obvious that the illusion of life demands something other than the imitation of life. Indeed, it asks rather the creation of it.

True Actor Disregards Types

As a matter of fact it is a paradox that one man should set out to be like another. No two people that you can meet in a lifetime are alike, and yet the stage, which aims to present the illusion of life, sets out by trying to imitate people in life. Players who work on that principle are not actors but impersonators.

The true actor disregards the types of life. He creates out of himself something new and unique, an actual living, breathing human being, and thus presents the feeling and atmosphere of reality to a degree that the mere impersonator never once touches.

It is a commonplace legend that the great actors became the men they presented. Was it Booth or Macready who acted Othello in such deadly earnest that he always ended the scene with a Desdemona more dead than alive on his hands?

No Room for Illusion of Reality

But the facility of the modern realistic drama has made this only a legend, more or less pooh-poohed by the smart young actor who has picked up with ease all the tricks of impersonation. The kind of drama we have had in the United States has been partly to blame. The farce and the six-cylinder melodrama leave no room for the illusion of reality—imitation of it is quite in their line and much better suited.

It is only now, with the appearance of the romantic drama again and the emergence of the drama that aims to illuminate something of the actual life people are living, that the need of creative acting as against impersonation calls for attention.

Difference of Imagination

It is true that the difference is not a difference of style or of methods. It is foremost a difference of imagination and the understanding begotten of imagination. Mrs. Fiske, who is most often a satirist, but can at needed moments become creative, is never an impersonator unless it fits her purpose to be one. In that case she is extremely subtle about it. She creates a human being first for the stage, and as such she undertakes impersonation. She never goes so far as bald imitation of a type.

Chief Use of Technique

A good actor has one quality in common with every other creative artist. As soon as he has learned the mere procedures of his profession, the alphabet of his equipment, he forgets it. In fact, once he has his technique at his fingers' ends, his chief use for it is to override it completely in an effort to rid his creation of character of the flavor of twice-told things. A great art always has something new and strange about it, and the first road toward strangeness is the avoidance of any used forms. In the end this goal absolutely necessitates creation rather than imitation. The chief use of technique for an intelligent man is as a guide to know what to avoid.

"The Creation of a Part"

The stage unconsciously knows this lesson and recognizes it when it speaks of the "creation of a part." This is a phrase which comes more out of the older idiom of the stage than the modern; directors and producers of to-day have come to build their plays and the characters in them so much to a pattern that creation is invalidated. The stage will have to come back to it before more than journeyman acting is the fashion again.

Frank Bacon's Achievement

Creative acting is not entirely gone off the boards. Frank Bacon, surrounded in "Lightnin'" by the familiar materials, surprisingly created a real individual, a man so finely marked with lights and shadows that he seemed to have strayed onto the stage from the street. Norman Trevor does it sometimes, though he is in great danger of being caught in the trap of conventionalized and patterned parts. O. P. Heggie never lets the light shine on a part that isn't carefully individualized, given depth and genuine character.

John Barrymore's Fedya is one of the artistic triumphs of Broadway. It is one of the contradictions of the modern theater that it took the screen and the operatic stage to disclose the creative qualities of Geraldine Farrar and Mary Garden, both actors of imagination and subtlety.

Subtle Problem

The problem is more subtle when it comes to the impersonation of famous parts played many times. When the Greeks played the Agamemnon they had the same difficulties that an actor now faces when he essays Hamlet. Here the tradition ought to lead the creator aright, but it rarely does. The question that is always first posed is directed to what kind of a Hamlet will appear out of his musing.

But there have been too many Hamlets in the past; the actor can rarely escape the insinuating suggestion of one of them. The mere process of imitation, no matter how good the imitation may be, results in a lowering of temperature, a coolness that implies an artificial method.

The only way to play a successful Hamlet is to forget that he is Hamlet. In spite of the stout opinion of some of the critics and not a few actors his greatness lay in the fact that essentially he had the distinctive qualities of an individual human being.

Actor Not All to Blame

It is manifestly unfair, however, to blame the actor entirely. Too many elements enter into the making of a part before it comes into his hands. In the first place, there is the author. If he writes false whiskers onto the chins of his characters, it is an unusually clever set of actors who can deprive them of their hirsute. And there is also the producer, who is often addicted to an occasional pair of mustachios himself. The actor who is bent on remaining clean shaven, then, is more or less like Daniel trying to beard a denful of lions. Which suggests an obvious moral: Through faith in his mission, Daniel was delivered from the lions' den.

FOR
LATEST AND EXCLUSIVE
DRAMATIC NEWS
TURN TO PAGE 793

PHILADELPHIA WILL SPEND MILLIONS ON NEW PLAYHOUSES

Many Theaters for Drama, Vaudeville and Pictures to Be Built—Plans Postponed by War Will Be Resumed

NOW that the war is over, postponed building plans for many new theaters in Philadelphia are being formulated, financial arrangements are being made, and in a few months ground will be broken for at least a dozen new theaters, each to cost on an average of $250,000.

Since the return of Jules E. Mastbaum from a tour of the West, the Stanley Company and the Central Market Street Company, of which he is president, have formed definite plans, in the way of new houses to be devoted exclusively to motion pictures.

Alex R. Boyd, who owns and manages the Arcadia and Family Theaters has already started work on a new picture house at 722-4 Market Street. Tenants occupying property at 19th and Market Streets on temporary leases have all been notified to vacate the entire block, to make way for the new million dollar Stanley Theater.

In West Philadelphia at 52nd and Chestnut Streets, quit notices have also been served on tenants as a new playhouse is to be built there. A large theater site on North Broad Street in Logan has also been acquired and the Hoffman Company, theatrical architects, have been commissioned to prepare plans for all three houses.

The Klaw and Erlanger interests are considering the erection of three playhouses for legitimate drama, and their plight is quite serious. The Forrest Theater is to be torn down in 1920, the Broad Street Theater has just been sold, and the lease of the Garrick Theater is almost up.

Freihofer, the bread man, also interested in vaudeville and pictures, being allied with the Nirdlinger interests, has purchased a plot at Lehigh Avenue, close to Zimmerman's Keystone Theater, to be used as a picture house site. Other theaters are also planned.

Frawley to Present Smith and Golden Plays in Orient

Winchell Smith and John L. Golden have just completed arrangements whereby T. Daniel Frawley is given the right to present "Lightnin'," "Three Wise Fools" and "Turn to the Right" in Japan, China, Hawaii, the Philippines, the Strait Settlements, Burmah, Ceylon, India, Mesopotamia, Arabia and Egypt. A company is being engaged to play these productions by Mr. Frawley, who has personally conducted many American stage successes through strange lands.

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Selwyns Get New Play

A new play from the pen of Edward Harold Crosby, for years dramatic editor on The Boston Post, entitled "Pants and Petticoats," was given its first production on any stage starting Monday, April 21, by the Somerville Theater Players, Somerville, Mass. The piece is described as a straight comedy and it is understood the Selwyn office retain first option on it for future production.

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Mountain Play Will Be "Tally Ho"

This year's offering as the mountain play on Mount Tamalpais, California, Sunday, May 18, will be "Tally Ho," in three acts, by Joaquin Miller. This was originally produced by Joseph Jefferson with Julius Kahn, now Congressman from San Francisco, Jaunita Miller, daughter of the poet, will play Rosie Lane, "The Rose of the Sierras."

• • •

"The Tangle" to Be Produced

Edward Block, of the Berkshire Poster Company, and Arthur Herchmann, of the Loew offices, have collaborated on a play, called "The Tangle." It is in a prologue and three acts, and will be ready for production early in the fall.

• • •

Shuberts Get New Play

The Shuberts have accepted for production a new play by Edgar Franklin, entitled "The Wicked Streak."

Cort Signs Eddie Leonard

John Cort has placed under a five-year contract Eddie Leonard and will present him next season in a new musical comedy by Edgar Allan Woolf. The play will go into rehearsal in August and is scheduled to open in Atlantic City on September 8, with Washington and Baltimore to follow, after which it will come into New York.

• • •

"The Light" in Rehearsal

"The Light," written by Oscar Hammerstein, 2d, has gone into rehearsal preparatory to opening at the Shubert Theater in New Haven, on May 19. Walter Wilson is the stage director, and the cast, which has been fully assembled, will be announced later.

IS THAT SO!

James L. Crane, son of Dr. Frank Crane, the editorial writer, who played the lead in "An American Ace" at the Casino premiere, has been engaged for a principal role in "Look and Listen," the new Al. H. Woods' piece which opens in Atlantic City May 18.

Doris Moore played the part of Delphine in "Mis' Nelly of N' Orleans" on two hours' notice, owing to the illness of Irene Haisman. She will continue in the part until Miss Haisman recovers.
sion.

Yvonne Shelton, formerly of the "Midnight Frolic," and Ethel Delmar and La Sylphe, dancers, have been engaged by George White for his production of "Scandals of 1919," booked at the Liberty Theater.

Blanche Ring has sold her country home, "Sunny Gables" at Orienta Point, Mamaroneck, L. I. to Frederick Brown.

Shep Camp now owns the J. P. Allen three-acre place at Rye, L. I.

Louis A. Hirsch, composer of "Going Up," "Oh, My Dear," etc., is completing a score for "The Love Boat," the musical farce by Earl Biggers which Henry W. Savage is about to produce.

The Dolly Sisters will be starred by Elliott, Comstock and Gest in "Oh, Look," the musical comedy in which they are now appearing in Boston.

Ed. Rowland is routing up "Little Mother To Be" for next season via C. A. Burt's books.

Van and Schenck have returned to "The Midnight Frolic."

Paul Nicholson is now handling the Harry Tighe role in "Come Along."

Holbrook Blinn has signed a contract of several years' duration with Selwyn & Co.

Robert Hood Bowers is writing a few additional numbers for "The Lonely Romeo," in which the Shuberts are to present Lew Fields.

Eddie Cantor has been engaged to appear in the 1919 edition of the "Follies."

THE BROADWAY TIME TABLE*

FOR WEEK ENDING MAY 17

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Bainter a Chinese Peg O' My Heart*	166
Belasco	Dark Rosaleen	*Horse race effects unite Ireland*	31
Belmont	Our Pleasant Sins	*Domestic drama with Harlem locale*	32
Bijou	Three for Diana	*Incorrigibly a widow*	32
Booth	I Love You	*Funny farce without boudoir scene*	24
Broadhurst	39 East	*A boarding house romance*	126
Casino	Sometime	*Good show for the T. B. M.*	272
Central	Somebody's Sweetheart	*Lively and tuneful musical comedy*	166
Geo. M. Cohan	Griffith Repertory	*To be reviewed*	9
Comedy	Toby's Bow	*Old negro finely characterized*	122
Cort	The Better 'Ole	*A trench study in caricature*	244
Criterion	Three Wise Fools	*Has a certain amount of whimsey*	231
Eltinge	Up in Mabel's Room	*A chemise the central figure*	141
Empire	Dear Brutus	*Barrie gives people "a second chance"*	171
44th Street	Take It From Me	*Department store set to music*	56
48th Street	Come On, Charlie	*Laughable career of a dauntless youth*	47
Fulton	Please Get Married	*A twin-bed opus*	96
Gaiety	Lightnin'	*Best character comedy of season*	308
Garrick	John Ferguson	*To be reviewed*	8
Globe	She's a Good Fellow	*Reviewed in this issue*	16
Greenwich Village	Shakundula	*Picturesque ancient Hindu drama*	30
Harris	Fires of Faith (Film)	*Reviewed in this issue*	24
Hippodrome	Everything	*The usual huge show*	462
Hudson	Friendly Enemies	*Louis Bernard*	419
Knickerbocker	Listen Lester	*Another show for the T. B. M.*	170
Longacre	Three Faces East	*An evening of suspense*	314
Lyceum	Daddies	*Sentimental but not sticky*	268
Lyric	The Lady in Red	*Reviewed in this issue*	8
Maxine Elliott's	Tea For Three	*Triangle play in continental style*	278
Miller's	Mis' Nelly of N'Orleans	*Love a la Louisiana*	119
New Amsterdam	The Velvet Lady	*Herbert music embellishes*	119
Nora Bayes	Come Along	*Musical comedy with war background*	47
Playhouse	Forever After	*An evening of sentiment*	271
Plymouth	The Jest	*Triumph of the Barrymores*	45
Princess	Toot Sweet	*Reviewed in this issue*	13
Republic	The Woman in Room 13	*Mystery and thrills all evening*	143
Selwyn	Tumble In	*"Seven Days" musical comedyized*	63
Shubert	Good Morning, Judge	*Musical play, English in tone*	130
Vanderbilt	A Little Journey	*Rejuvenation by a train wreck*	165
Winter Garden	Monte Cristo, Jr.	*Extravaganza written with imagination*	108

*This Mirror Feature is imitated by other Amusement papers.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, May 6, 1919. The following members were present:

Messrs. Stewart (presiding), Trevor, de Angelis, Cope, Mitchell, Heggie, Deming, Corthell and McRae.

New members (through N. Y. office): Mabel Allan, Robert Athon, Marie Aymes, Miriam Battista, Frank G. Bond, Will T. Chatterton, Hal Frost Churchill, Dore E. Clement, Clyde Crawford, Daniel S. Denton, Jay Dillon, Wheeler Dryden, Raymond I. Ellis, Tempe S. Evans, Stanley H. Forde, Augusta Gardner, Gerard Gardner, Augustin J. Glassmire, Marion Grey, Yra Jeane, Jane Kavanaugh, Robt. E. Lansing, Louis La Valle, Ralph D. Lee, Lawrence Marsh, Arthur Millar, Billy Nunn, Bettie Parker, Wallace J. Ray, Lillian Raymond, Eunice Sauvain, Wm. C. Walsh, Florence Warren, Bobby Watson, J. Russell Webster, Jack White, Maude Atkinson White (and JUNIOR MEMBERS:) Dennis J. Harrington, Frances Keenan, Anna Linn, Wilbur Moore, and Marie Vernon (and through CHICAGO OFFICE; senior member) P. J. Butler.

An interesting letter from the West states that in a group composed of returning soldiers and others, it happened that eight belonged to the A. E. A. "Of course, we should never have known it," writes our correspondent, "but for the trend of the conversation." Then he goes on to suggest that a pin or emblem should be worn by members. This is not the first time that something of this nature has been put forward. We realize that it might have a farther reaching effect than the mere recognition by a brother-member, so, perhaps, a committee will be formed to consider the matter and report to the Council.

It is quite pathetic that the Spanish Opera Company should come to such an abrupt ending—after only a week's season. It contained some first-class artists hailing from Cuba and South America, as well as from Spain. We have had the opportunity of meeting several of them, and they gave us to understand that no salaries were paid, let alone provision made for their return passages. The matter was taken up with the Consulates, which apparently could do nothing as the supposedly responsible parties were incorporated. This is the second company to be stranded on Broadway within a few weeks, and there have been four "first-class attractions" which have met a similar fate on the road. Such examples prove beyond a question, if any proof be needed, the necessity for a stronger A. E. A. which can help to introduce legislation making such things impossible.

It appears to us that there should be a law to compel an employer who hires a person in one State and then takes him outside its confines, to pay his transportation home.

Two French Theaters Next Season

A second French theater, to be known as the Theater Parisien, will be established in New York next season, in addition to the Theater du Vieux Colombier, which has announced its continuance without Jacques Capeau, who has returned to Paris. According to Richard G. Herndon, business manager of the new theater as well as the old, the two organizations will not conflict in any way.

"SHE'S A GOOD FELLOW"

Pink and White Summer Show Introduced at the Globe

The pink and whiteness, the lavender and old rosiness, the beauty of the ensembles and the scenic backgrounds, are the virtues of the new Dillingham entertainment.

"She's A Good Fellow" is content to let its laurels rest on its decorations rather than upon the story or the wit back of them. The story is concerned principally with the adventures of one Joseph Santley who, having married Ivy Sawyer in the first act against the wishes of her guardian and before she had become of age, is forced to pursue her through the second act disguised as a Spanish senorita. In the third division he returns to trousers and is duly accepted by the law and the comedy prophets at the finals.

The cast is of Dillingham quality, and introduces a comparative newcomer among eccentric comedians in Olin Howard, Jobyna's brother and already a favorite in the fillums. Mr. Howard is picturesquely amusing as a smart rube from upstate, indicating a developing genius for that form of travesty which is popular hereabouts.

Mr. Santley and Miss Sawyer, than whom there are few daintier musical play duos, duplicate their former successes as hero and heroine, singing their love songs and swaying rhythmically through their dances with great good humor and a wholesome regard for good taste.

Ann Orr, the "Tomboy Taylor" of the proceedings, sings enthusiastically and as near the key as a likable soubrette is expected to; the Duncan sisters, a small-time pair with big-time possibilities, were heartily approved; Scott Welch assisted neatly with the comedy and James C. Marlowe and Alexander Clark were among those present. Anne Caldwell did the book and Jerome Kern has written several pretty songs and choruses. MANTLE.

. . .

"JOHN FERGUSON"

Irvine's Drama of Religious and Philosophical Conflict

St. John G. Irvine's play of Irish life, "John Ferguson," formed the second offering of the Theater Guild at the Garrick Theater last Monday night. The play has a significant place in the gallery of the new Irish dramatic art along with the works of Yeats and Synge and Lady Gregory.

A drab, solemn and penetrating picture of Ireland is "John Ferguson." The color, the racial and religious pride, the landscape of Erin are all realistically depicted on the Irvine easel, and it is such a play as this that will aid in removing the romantic buncombe about Ireland that has cluttered up the American stage since the time of Boucicault.

A conflict, almost epic-sweeping in its force and intensity, is shown—a conflict between religion as personified by Ferguson and philosophy as embodied in his children. He finds solace for every sorrow in the Bible and refuses to harm the man who has wronged his daughter, because it is the function of God, not man, to judge. The children, on the other hand, will not accept his doctrine and take justice into their own hands.

NO MAN'S LAND

-By Mlle. Rialto-

ANN ORR does not need the bronziness of the Athletic Girl which she played in "Leave It to Jane" to make New York audiences marvel at her skill in high jumping, bear hugs, and the like. For in "She's A Good Fellow," which is Mr. Dillingham's spring tonic for the Tired Business Man, she is charmingly active and possesses a tomboyish appeal which grips the onlooker just as surely and just as firmly as does her hearty hug for her sailor lad in the play. Miss Orr gives promise of becoming the leading soubrette of Broadway musical plays, and, given the right sort of productions, she should "arrive" pretty soon.

. . .

COMING from the Princess Theater success to play a sweet girl bride in the Dillingham musical offering, Ivy Sawyer was again gently alluring. With her husband, Joseph Santley, she seems to have found a secure place in the not always faithful affections of the novelty seeking theater world.

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SO Elsie Ferguson will return to the "spoken" drama again! When she left aboard the "Movie Express for Fortune Land," great fear was expressed that she might find the footlights less attractive and might never return to her first love. But with assurances from the fair lady herself, there is every reason to believe that she will be ornamenting the Rialto in a new play this fall.

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AND then there is Justine Johnstone, who started in as a conspicuously bright spot in Mr. Ziegfeld's chorus of famous bright beauties. And then she went onward and upward, but somehow just didn't seem to reach the highest places in the art of acting. So she has studiously turned her back to the musical stage and has accepted a place in the Waterbury, Conn., stock company, where she will start her theatrical career all over again. But with the training which she will receive as a busy stock actress, she certainly should return to Broadway a much more talented girl.

. . .

THE grand finale of the Red Cross Shop is on and a score of New York's stage favorites are in the front row. This week every article in the Red Cross Shop at 587 Fifth avenue will be sold and every day popular actresses will assist the society women as saleswomen. The list of players includes Estelle Winwood, Frances Starr, Ethel Stannard, Margaret Lawrence, Violet Heming, Mabel Taliaferro and Janet Beecher.

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WHEREAS Ann Pennington has signed away *herself* to become a petite scandal in George White's "Scandals of 1919." Mr. White should have a success that will run away into the New Year, judging from the members of the company he is assembling.

AMONG those who have returned from entertaining the soldiers abroad is Elizabeth Brice. And a mighty good entertainment she gives too. New York audiences were given the opportunity to see just the sort of production that was given abroad. "Toot Sweet" it is called, and being gay and tuneful, and giving Miss Brice many opportunities to demonstrate her peculiar ability at grotesque comedy it must have brought many a happy hour to the homesick soldier boys.

. . .

EVELYN GOSNELL is a graduate of small, exceedingly small, parts in musical comedy. And she is proud of it. But when she found that she was not "getting on" as quickly as might be desired, she left the gay and giddy musical plays and hied herself to a good old-fashioned training school—the stock company. And she graduated with honors. Her work in "The Woman in Room 13" proves that.

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JEANNE EAGELS has found the usual good fortune of all Belasco players. Here it is spring, with May blossoms brightening the landscape, and yet on she plays in "Daddies." If she follows the footsteps of his chosen ones she will be just as apt to be kept busy for many years to come. Take the recent cases of Ina Claire and Lenore Ulrich—they have been busy in season—and out.

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ALICE BRADY'S first season as a star is an entirely successful one from many viewpoints. She has just recently celebrated her 300th performance in "Forever After" and shows no sign of growing weary. Perhaps that is her chief charm—her freshness and evident desire to please. Indeed there are tales aplenty about her unselfishness in jumping into work for benefits and war reliefs. But, apart from all that, she does know how to choose pretty frocks. And pretty frocks, you know, will bring matinee girls trooping to the theater by the score.

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MARILYNN MILLER is to be a little Folly for the rest of her—well, youthful days, at least—if Mr. Ziegfeld can manage it. She has just signed a new contract to play in his 1919 edition of youthful and beautiful girls and promises to dance on the tips of her toes in joyous welcome home to Broadway.

. . .

YOU never can tell about a chorus girl, anyway. You get your mind all made up about them and then along comes convincing proof that you are entirely wrong. You think they are just as gay and frolicsome off the stage as on—but they're not—that is, not all. Take Sybil Bethel, for instance. She graces the chorus in "Somebody's Sweetheart" for eight performances a week, but the rest of the time she is busy writing plays. One, called "Without Baggage," will be produced by Arthur Hammerstein.

"TOOT SWEET"

Will Morrissey and Elizabeth Brice Give an Overseas Revue

When the Overseas Theater League called for volunteers Will Morrissey and Elizabeth Brice were among the first to go. It was not a pleasant assignment, nor profitable. It demanded the cancellation of contracts and a very real personal sacrifice, but with the enthusiasm of real soldiers they carried on.

Now they are back in this country with an "overseas revue" which they call "Toot Sweet," and which is current at the Princess Theater. They are not, however, demanding your kind indulgence on the plea that they saw their duty and did not shirk it. They are content to let that record stand as it has been written. But they do politely suggest that you may be interested in seeing the sort of entertainment the Margaret Mayo unit offered to keep the boys over there cheered up.

"Toot Sweet" is a good vaudeville entertainment strung on a slender thread of story. It is given in a reproduced "Hut," and consists of the songs and dances and timely patter of the varieties. Morrissey himself is a tower of strength to such an entertainment, an alert comedian who should long ago have been inducted into one of Mr. Ziegfeld's or Mr. Dillingham's or Mr. Shubert's revues.

Miss Brice is pleasantly cast as one who sings of love, and also of service in the Salvation Army ranks. She dances well with Clarence Nordstrom, a personable juvenile of the halls, and is as full of spirits as ever.

Assisting these stars are May Boley, an excellent comedienne given to burlesque of the better type; Lon Hascall, who knows his vaudeville backward; Sam Ward and Harry Miller, two very good dancers, and Edward Miller, whose baritone voice is above the average. MANTLE.

. . .

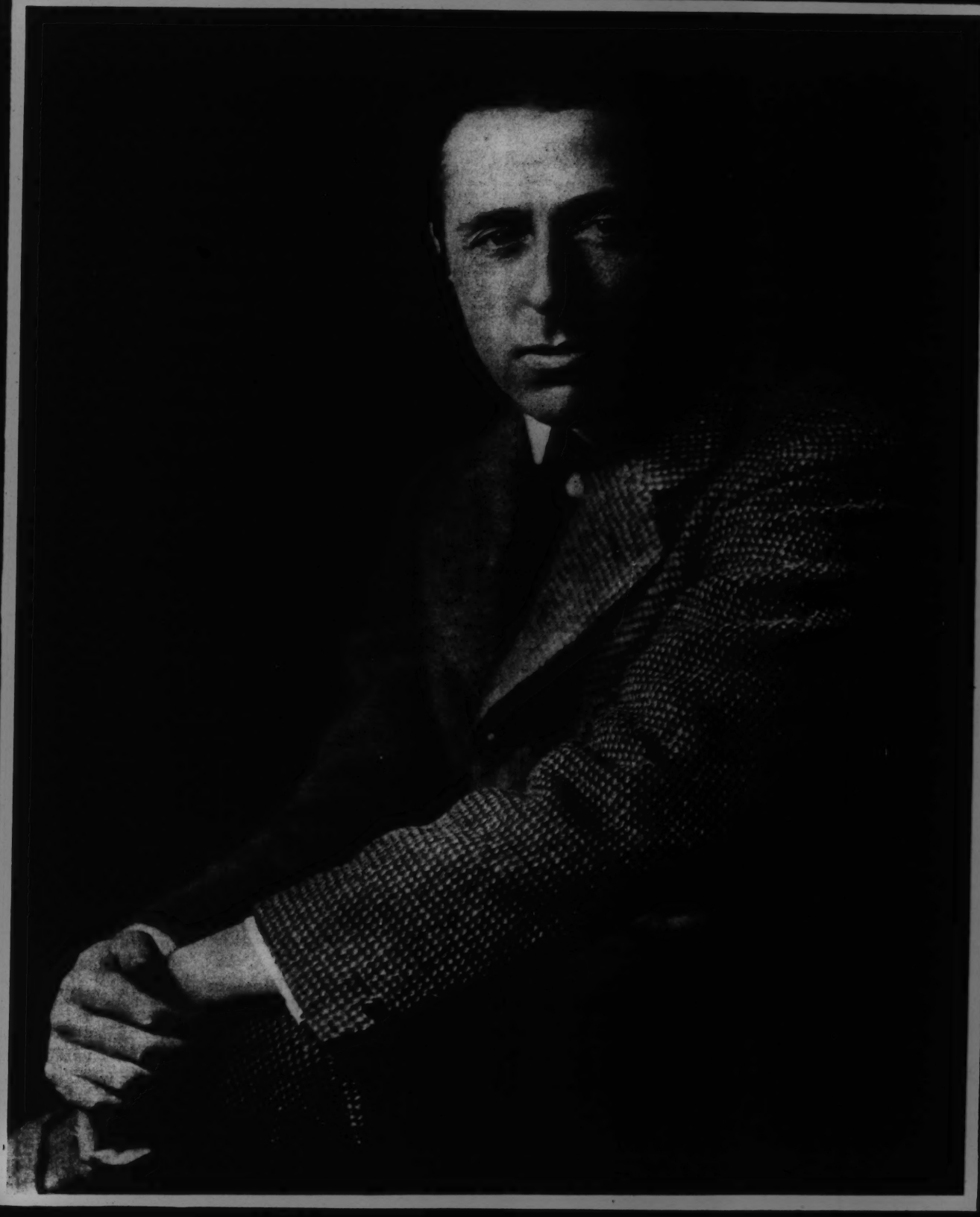
"THE LADY IN RED"

Conventional Musical Comedy Presented at the Lyric

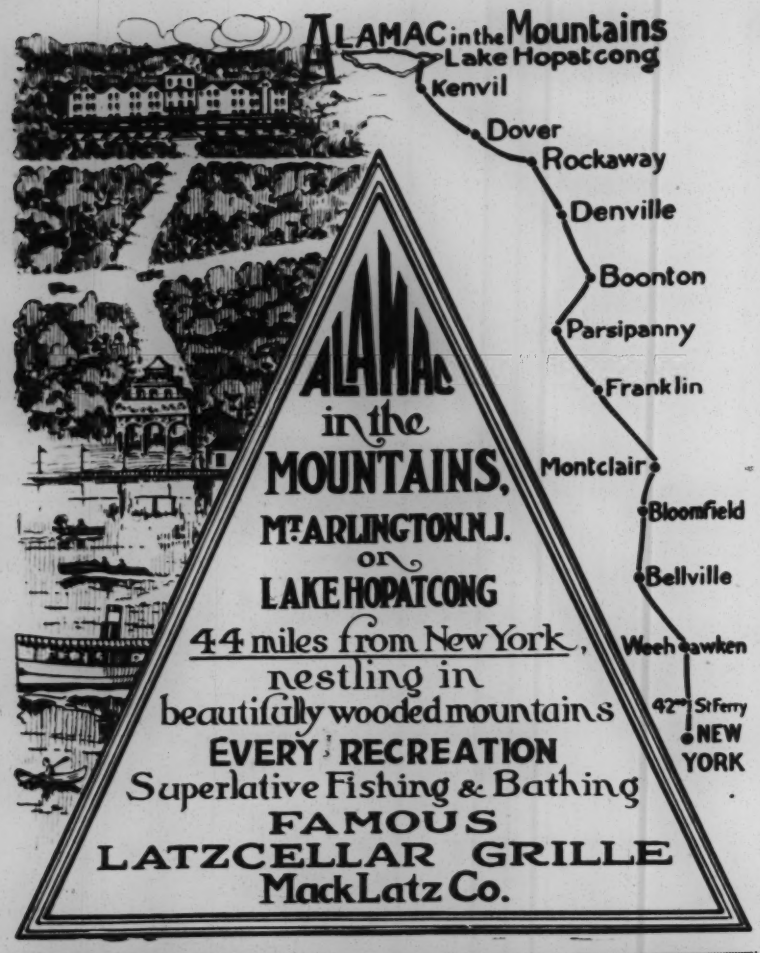
"The Lady in Red," which succeeds "The Unknown Purple" at the Lyric Theater, upholds the springtime tradition of revival. While it is not a revival in the sense of presentation it will be remembered chiefly as a musical comedy in which all of the conventional characters and situations of the girl-and-music show are paraded. The result is not one that makes for lingering delight.

In a day of elaborateness of staging, daintiness of presentation, a consistent suiting of action to word and song to situation a production such as "The Lady in Red" serves as a vivid reminder of a period of primitive musical comedy. True, there is occasionally a quip or a dance or even a melody such as *Something About Love* which relieve the dead level of the piece. For the most part, however, the production is just a succession of familiar jokes and tunes and characters.

The cast, which does not reflect any considerable judgment in selection, does all probably that is capable with the material at hand. Adele Rowland was not at her usual ease nor was Tom Richards successful in suggesting a painter of winsome women. Ruth MacTammany sang the leading role. REID.



DAVID WARK GRIFFITH



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WHAT THE SHOWS ARE DOING ON THE ROAD

BINGHAMTON: ARMORY—"Mary be Careful," played to good business and won the general approval of the audience. Gladys Hulette is quite as delightful on the stage as on the screen. Louise Kelly in "Flo-Flo" drew a large house.

BUFFALO: SHUBERT-TECK—"Through the Ages," produced at the Shubert-Teck created a profound impression. Pedro de Cardoa in the leading role is excellent. MAJESTIC—"The Canary," in which Julia Sanderson and Joseph Cawthorn, and a fine company appear, is a show into which the best ingredients for musical comedy have gone. Miss Sanderson is the finishing touch to all the attractions the entertainment has to offer. Barker.

CLEVELAND: OPERA HOUSE—"Three Faces East" with splendid company was the dramatic success of the season at the Opera House this week. COLONIAL—"Oh Lady Lady" with the original New York cast played the Colonial Theater this week for the second time in its successful career. "Oh Lady Lady" made its debut at the Colonial almost two years ago. Loeb.

DETROIT: GARRICK—"Oh Lady Lady" played opposition to the "Passing Show" to very good houses all week. CAMPUS—The "Passing Show" played to packed houses every night during its two weeks' run here. Stanley.

FT. DODGE: PRINCESS—"Pom Pom," drew a good sized audience. Edith Thayer as Pom Pom won the hearts of the patrons with her winning ways and sweet voice. "The Riviera Girl," drew a fair sized audience. Rankin.

MONTREAL: HIS MAJESTY—Wm. Faversham and Maxine Elliott appeared in "Lord and Lady Algy." Time has not dulled the brilliancy of the dialogue or lessened the interest in the cleverly evolved situations. Tremayne.

PITTSBURGH: NIXON—Leon Ditrichstein in "The Matinee Hero," the first half of the week scored a distinct hit and pleased audiences that tested the capacity of the popular playhouse. Bradon Tyman as the playwright was capable and efficient and his Liberty Bond address sold $60,000 worth of bonds. The wife was well played by Catherine Proctor. The last half of the week Mr. Ditrichstein was seen in "The Marquis de Priola." This closes the Nixon to legitimate drama until fall. ALVIN—The San Carlo Grand Opera Company played to capacity houses all week in a repertoire of grand opera productions. "Business Before Pleasure" is the attraction the week of May 12. PITT—"The Little Brother" drew large audiences and at some performances many persons were turned away. The dramatic ability of Tyrone Power and Walker Whiteside was well displayed. The Pitt closed for the season May 10. DUQUESNE—"Bringing Up Father," the musical comedy on a return engagement played to big houses all week. Latus.

PORTLAND, ORE.: HEILIG—"The Man Who Came Back," played to excellent business at the Heilig and left a favorable impression. Dorothy Bernard, locally popular in former years as a member of the Baker Stock Company, filled the role of Marcel. A hearty demonstration of welcome greted her. Logan.

ST. PAUL: METROPOLITAN—"Pollyanna," on its third visit had fair business. "Old Lady 31," coming. Pfister.

SAN FRANCISCO: COLUMBIA—Mr. and Mrs. Coburn presented James K. Hackett in 'The Better 'Ole." Mr. Hackett was greeted by a comfortably filled house that enjoyed the comedy. He is well liked in San Francisco. CASINO—The Casino is doing just as well with "That's It" as it did with "Let's Go." Kitty Gordon and Jack Wilson are stars along with Fanchon & Marco. Barnett.

TORONTO: ROYAL ALEXANDRA—"Tea for Three" with Elsa Ryan pleased. PRINCESS—"The Country Cousin" with Alexandra Carlisle and Alfred Lunt played to capacity attendance. It was one of the most delightful treats of the season. Dantree.

VANCOUVER, B. C.: AVENUE—"Maytime" was the bill at the Avenue for five performances, and was voted by large audiences the best attraction in many months. John T. Murray and Carolyn Thomson were very popular, and the singing of John Charles Thomas was an unexpected pleasure. Wood.

WILLIMANTIC: LOOMER—"Unmarried Mother" with its sensational title drew big houses

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Villepigne's Inn—Sheepshead Bay

Villepigne's Inn, Sheepshead Bay, opened its season May 1. It is under the personal supervision of Mr. and Mrs. James Villepigne. They are making a specialty of Virginia Hams and Home Made Specialties.

Pelham Heath Inn—Blossom Heath Inn

Whether on the Pelham Parkway or the Merrick Road, the smartest motor resorts are Pelham Heath Inn on the former drive and Blossom Heath Inn on the latter speedway. Sparkling dance music is furnished by Dan Caslar and his syncopated orchestra. Either of these resorts make a pleasant objective point for rest and cheer when motoring.

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A smashing hit is the entirely new and elaborate revue by Lea Herrick and Julian Alfred, now being presented on the Strand Roof. A dinner de luxe is also served a la carte at all hours and dancing may be enjoyed on the town's largest and finest floor.

Healy's Golden Glades

When an amusement enterprise can be absolutely distinctive, it has certainly struck something which will entertain. This is the situation at Thomas Healy's Golden Glade. They have the only ice skating exhibit in town. Those wanting unique entertainment with their dinner should visit this exhibition.

Shanley's

Shanley's excellent cabaret and orchestra keeps satished the Shanley's patrons who are as constant as the daily dinner. Celebrating Easter is going to be an unusual affair. The program will surpass any of Shanley's previous efforts.

PLAY DATES AHEAD

ADAM AND EVA: Boston March 17-indef—
CAVE GIRL; Phila indef—
FIDDLERS THREE; Cleveland May 12-17—**FLO FLO;** Boston 21-May 24, Marshalltown 13, Mason City 14, Waterloo 15, Independence 16, Cedar Rapids 17, Muscatine 18, Davenport 19, Clinton 20.
GLORIANNA; Chic indef—
HONOR OF THE FAMILY; Decatur, Ill. 12, Springfield 13, Quincy 14, St. Joseph 15, Lawrence, Kan. 16, Topeka 17, Emporia 19, Pueblo, Colo. 20.
JACK O'LANTERN; Phila indef—
LITTLE SIMPLICITY; Phila Mar. 31 indef—**LOMBARDI, LTD.;** Phila Apr 21-June 14.
MASQUERADER; Chic indef—**MARQUIS DE PRIOLA;** Cleveland May 18-24—**MOONLIGHT AND HONEYSUCKLE;** Chicago indef.
NOTHING BUT LIES; Chicago May 4—(indef.)
OFF CHANCE; St. Paul May 12-14, Minneapolis 15-17, Eau Clair 19, La Crosse, Wis. 20, Winona 21, Madison 22, So. Bend 23, Lansing 24—**OH, LADY, LADY;** Syracuse 12-18—**OH, LOOK;** Boston indef.
PARLOR, BEDROOM AND BATH; Phila indef—**PEGGY, BEHAVE;** Chic May 11 indef—**PRINCE THERE WAS;** Chic May 11 indef.
RIDDLE WOMAN; Chic May 11 indef.
SAVING GRACE; Montreal May 12-17, Ottawa 19-20, Kingston, Can. 21, Peterbord 22, Hamilton 23-24—**SCANDAL;** Chic indef—**SEVENTEEN,** Phila indef—**SHE WALKED IN HER SLEEP;** Boston 24 indef—**SO LONG LETTY;** Cleveland 12-17, Pittsburg 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.
TILLIE; Chic indef—**TWIN BEDS;** Phila indef.

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THE STOCK COMPANIES

IN MANY CITIES

ALBANY: HARMANUS BLEECKER HALL—The Fassett Stock company of players for the third week of their engagement offered a highly satisfactory production of "The Brat." To Ann Mason, the leading lady, is entitled the honors for her convincing and finished interpretation of the principal character. She was admirably supported by a well selected cast, including Julia Morton, Nedda Harrigan, Leonora Guito, J. Arthur Young, Joseph Daily and Edward Menlove.
Herrick.

CLEVELAND: PROSPECT — The Vaughan Glaser Stock Players turned from comedy to drama last week, when they presented "The House With a Thousand Candles" at the Prospect Theater. Mr. Glaser, Fay Courtenay and the other members of the organization offered a finished and artistic production which far exceeded the usual stock presentation.
Loeb.

DETROIT: The Bonstelle Company inaugurates its tenth annual summer season in Detroit this week. The first offering is "Anna's Adventure."

FALL RIVER: ACADEMY OF MUSIC—Week May 5-10, the Blaney Players presented "The 13th Chair," with Valarie Valaire as Rosalie La Grange. Miss Valarie gave a most excellent performance. The play was well staged under the direction of Phil Dillon. Large attendance. "One Day," 12-17. Gee.

HAVERHILL: ACADEMY THEATER—"The Merchant of Venice," playing to excellent business the entire week. Eduard D'Oise as Shylock was most excellent and deserves great praise in presenting this play to Haverhill. Charles Stevens, a former member of the Academy Players, is back with the company. James Hayden's work was very good. Ione Magrane made an excellent Portia.
Issertell.

INDIANAPOLIS: SHUBERT-MURAT—The Stuart Walker Company opened its third season of stock May 5-10 in "The Cinderella Man," which has never been seen here before except in film form, before a large, representative audience. George Gaul, who played the title role with his accustomed ease and grace, literally stopped the performance on his first appearance at the opening of the second act. Margaret Mower, who made a charming Marjorie, received the warmest kind of welcome and Edgar Stehli, as Primrose, came in for a big share of welcome. The excellent work of Aldrich Bowker as Morris Caner, also that of Walter Poulter as Romney Evans and Elizabeth Patterson as the She-Bear, set a high standard for the many good things promised for the summer season. "Good Gracious! Annabelle" week of May 12. Kirkwood.

MONTREAL: ORPHEUM—The French Stock Company finished its season with a charming presentation of "La Petite Chocolatiere," by Paul Gervault. It is a delightful piece and was well played. An English stock opens at this theater May 12, in "The Brat." Walter Bellows is the stage director and among the company is Caryl Gillen who was such a popular comedian here three years ago. Tremayne.

MOOSE JAW, SASK.: SHERMAN—The Princess Musical Comedy Co. closed a very successful run at this theater and disbanded.

The Bud Brownie Co. opened in "The Pink Lady," followed by "The Isle of Spice," and "Raw Recruits." The company is an excellent one. The chorus is pretty and well dressed. The company is playing to excellent business. Lane.

NEW YORK: LEXINGTON—Avery Hopgood's hilarious farce, "Fair and Warmer," was presented last week by Wales Winter's Broadway Players, at the Lexington Theater. Frances Ferne as Laura, and Wilmer Walter as the wronged and innocent Billy, won hearty applause. "The Barrier," a dramatization of Rex Beach's novel, is the current bill.

PORTLAND, ORE.: BAKER—Verna Felton as Belle Jones, and Albert McGovern, as John McDonald, made realistic characters of their parts in "The Claim" at the Baker last week. Well adapted to the part of matron of El Dorado was Lora Rogers, and George Webster put lots of native humor into the part of the landlord. The Alcazar Players gave a strong presentation of "The Trap." Alice Fleming played the part of Jane Carson with fine dramatic skill. Edward Everett Horton and James Guy-Usher displayed cleverness. Logan.

ST. PAUL: SHUBERT—This is the fifteenth week for the Otis Oliver Players at the Shubert. By a strange coincidence "Her Unborn Child" is the current week's offering, and next week "Some Baby" holds the boards. Herbert Duffy and Thomas St. Pierre are two new members just joined and open next week in "Some Baby." The Oliver Players will remain at the Shubert all summer and next season. Pfister.

SAN DIEGO: STRAND—"The Unkissed Bride" was given by the Virginia Brissac Stock Company and proved to be one of the best farces seen here in some time. Miss Brissac and Fred Raymond were seen in the title roles. Big business prevails. "Never Say Die," will follow. Chapman.

SAN FRANCISCO: ALCAZAR—In "The Gypsy Trail," Emilie Melville scored in the chaperon's role. Belle Bennet and W. P. Richardson pleased as the stars. May 4, "Daddy Long Legs" was specially revived. Barnett.

SOMERVILLE: SOMERVILLE—"Sis Hopkins" the offering by the Somerville Theater Players is one of the biggest bets of the season.

SYRACUSE: EMPIRE—The Knickerbocker Players, for the third week of their repertory at the Empire Theater, played to crowded houses, presenting "Lilac Time." It has strong situations, is beautifully staged and splendidly acted.
Norton.

DEATHS

BAUM.—L. Frank Baum, author of "The Wizard of Oz" and many other books and plays, and who, it is said, was responsible for making Montgomery and Stone famous, died last week of heart disease at his home in Los Angeles. Baum was born in Chittenango, N. Y., May 15, 1856, and is survived by a widow and four children.

DE WOLF—Lucille Gardner De Wolf died at her home at Whitestone Landing, L. I., in her 29th year. She appeared in vaudeville under the team name of Gardner & De Wolf, and was seen in a number of Broadway productions, including "The Girl in the Taxi," "Her Soldier Boy," and "Furs & Frills."

GIDDENS.—Mrs. Catherine Giddens, wife of George Giddens, an actor who is now appearing in "Daddies," died suddenly May 7 at her home at the Hotel St. Paul, West Fifty-ninth Street. She was formerly an actress under the stage name of Catherine Drew.

GOODALE.—George Pomeroy Goodale, acknowledged one of the leading dramatic critics of this country, died May 7. Goodale was for fifty-four years dramatic editor of the Detroit **Free Press.** At the time he expired he was living in his summer home at Royal Oak on the outskirts of this city. He was 75 years old.

JEFFERSON.—Joseph Warren Jefferson, actor and son of the elder Joseph Jefferson, who gained fame with his portrayal of "Rip Van Winkle," died in his home, 175 West Seventy-second Street. He was 49 years old. He underwent an operation Dec. 26 for cancer at New York Hospital. He was born in this city. His first appearance on the stage was in Denver in 1885 with his father as a supernumerary in "Rip Van Winkle."

WILLS.—Geo. W. Wills, after a siege of complications of diseases, passed away April 31 at Bloomington, Ill., aged 62. Wills with his wife, Grace Barron, was for years a leading vaudeville team, having retired from the profession five years ago. A widow and son survive.

WOODS.—Murray Woods, well-known character actor and stage manager, died at Elks National Home, Bedford, Virginia, Sunday, May 4, 1919, at the age of 65 years. He began his theatrical career as a member of the old California Theater Stock Company in San Francisco, in Aug., 1873. He played with some of the best known stars in the country. His last engagement was with "The Clansman," when that play was produced at the Liberty Theater, New York City.

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IN VAUDEVILLE

SHOWS AND FOREIGN HALLS DRAIN AMERICAN VAUDEVILLE

American and European Managers After Acts for Both Sides of Atlantic—Many Turns Sign Up

THE vaudeville theaters of the United States may strike a peculiar condition by the time the summer is over and the regular fall season of the variety houses resumes. Within the past month many acts have not only signed for shows produced on this side of the Atlantic but European managers, with London theatrical managers especially active, are also after American vaudeville talent.

Unless changes come otherwise the local houses next season will lose numerous acts although many of those under legitimate show contracts especially the Shuberts and Arthur Hammerstein may be seen in Broadway Sunday shows which is framed generally as a vaudeville concert proposition.

To Europe goes Frank Tinney, former vaudevillian; Harry Green, who has been presenting Aaron Hoffman's sketches of Hebrew life; Bert Levy, caricaturist and artist; Reynolds and Donegan, skaters; to American shows on this side goes Stan Stanley, now under contract for a tour of the Loew Circuit, New York; Warren and Templeman, with May Irwin, also the Stantons for the same show; The White Kuhns for "Hitchy Koo," Wellington Cross for the Nora Bayes show; T. Roy Barnes, with one of K. & E's shows; Elizabeth Brice, with a new revue; Clifton Crawford, with Elliot, Comstock and Gest; Lloyd and Wells, with a western show; Leo Donnelly retires to enter business; Leonard and York, former vaudevillians, to remain in London with an Al. H. Woods' show; Florence Moore remains with A. H. Woods' forces; Ray Dooley, formerly of Ray and Gordon Dooley, signed with Shuberts; Van and Schenck, with Ziegfeld's Follies; Sophie Tucker, with her own show; the Dooleys, William and Gordon, with the Shuberts; Johnny Dooley with Ziegfeld's "Midnight Frolic"; Will Rogers with Goldwyn films; Ed. Wynn with Shuberts.

Tangle in Bookings

The act known as "Fun in a Turkish Bath" booked to play the Lyceum theater in Amsterdam, N. Y., the final half of last week were told by the management on arriving in that city that they were not booked there although the management had advertised them in local newspapers and on his program. This action left the six boys flat after having made a $60 jump to Amsterdam. The boys had a contract from the Joseph A. Eckle vaudeville agency which also booked the act there.

• • •

Nonette Returning

When "Somebody's Sweetheart" closes for the summer at the Central Theater, Nonette, featured principal, will return to vaudeville for a limited engagement. Next fall she will be starred in a new musical show written by her husband, Alonzo Price, in collaboration with Antonio Bufunno.

• • •

Pantages Gets Kansas City Site

Alexander Pantages is said to have purchased the 90-year lease on the northeast corner of Thirteenth and Main Streets, Kansas City, and will erect a theater with a seating capacity of 1,600.

• • •

Ford and Patterson Join Hands

Johnny Ford and Signor Patterson, late of the Hale and Patterson act, have pooled their stage talents in a new vaudeville act which they tried out last week at Staten Island.

• • •

Europe's Life Insured

James Europe, the jazz band leader who was killed by his drummer in Boston last Friday, was insured for $100,000, according to a statement from the B. S. Moss offices.

New Binghamton Theaters

O. S. Hathaway is to remodel the Stone Theater in Binghamton, N. Y., for high-class attractions and build a new theater, "The Binghamton," to be located on State street opposite the Armory. The "Binghamton" theater will be devoted to vaudeville and pictures. The Armory Theater has been purchased by Cornblite and Cohen and is to be entirely remodeled. It is now under the same management as the picture houses, The Symphony and The Star. Another new theater, and the largest, is to be the Majestic on Henry Street, which will cost $250,000, and will play seven acts of vaudeville and a picture. A $25,000.00 organ is to be installed for the pictures.

• • •

Isoldi Illian Featured in "Luck"

Isoldi Illian, with a long record of successes in Broadway productions to her credit as well as successful engagements in vaudeville has been engaged for a prominent part in "Luck." This new play has been written by both Alice Solace and Frank Mandel. Henry Devrie will be starred, and the opening is next Friday evening at Stamford, Conn. Miss Illian when she completes the spring run of this play will enter vaudeville again.

• • •

New Keith Theater in Fall

The new Keith Theater in Syracuse, to be devoted exclusively to "big time" vaudeville, will open on September 1st.

Maggie Cline May Return To Stage Next Season.
Acts "Walking Out" Next Season Face Punishment.
Jack Wilson And Kitty Gordon Returning To Vaudeville.
Ruth Budd At Riverside Next Week Following Film Work.
N. V. A. Annual Benefit Going To Be Gala Affair.

MUSICIANS MEET IN ANNUAL SESSION

American Federation Convenes in Dayton, O.—Weber Sure of Re-election

The American Federation of Musicians is holding its annual convention this week in Dayton, O. An interesting session is anticipated with the attendance and interest greater than in the past, due to the ending of the war.

For the first time since the musicians have been getting together every year the beloved face and familiar figure of the late secretary, Owen Miller, is missing. A successor to Miller will be elected at this meeting, with William J. Kerngood, of New York, secretary pro tem, the likely man.

President Joseph N. Weber left New York last week for Dayton, accompanied by Thomas Gamble, the New York representative, and he is reported as almost certain of being reelected to the presiding office.

• • •

Luna Park Opens

Luna Park, Coney Island, will open for the summer next Saturday, May 17. Three new "rides" have been added to the twenty already installed. The chief new feature for the season will be a panoramic spectacle called "The Last Stand," consisting of scenes at the American front in France at the last hour of the war before the signing of the armistice. One of the new rides is called "The Ride in the Tanks." In this device, passengers will be taken for a ride in a tank over shell holes and trenches, in the plot used for the circus last summer. There will also be a jazz band in the ballroom.

MUSICIANS TO ASK RAISE IN NEW YORK

New Schedule of Salaries for All Branches of Union Musicians Shows Increase

A NEW wage schedule has been approved by the Musical Mutual Protective Union (headquarters at 211 East 85th street), which will affect all the theaters of New York and Brooklyn, one part of the increase covering certain houses becoming effective June 1 and the other July 1. The increase will hit the picture houses, legitimate, vaudeville and burlesque as well as providing for every phase of union music required in parades, concerts, etc.

The new price list was in the hands of the printer as the MIRROR went to press this week, but it is understood that the schedule will be distributed as soon as President Finkelstein returns from Dayton, O., where he went Sunday to attend the annual convention of the American Federation of Musicians.

Just how the theaters will receive the new request for musicians' wages is a matter for the next few weeks to develop.

On former occasions when the New York legitimate managers fought the union on its increase the principal picture houses immediately granted its numerous musicians everything they asked for.

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Benier Replaces Anderson

Lieut. Art Benier, formerly pianist for Gene Green, is now playing with the Ford Sisters, their former accompanist Arthur Anderson leaving to join Irving Fischer's new act.

AL SANDERS, EVA SHIRLEY AND HARRY HERSHFIELD IN NEW ACTS

James and Julia Challis

When the curtain rises on this team's act the draperies of their setting pull apart and reveals Julia Challis reclining on a sofa. Rather gracefully from such a position, she dances to the footlights and enters the act's routine. Just slightly do the methods of James Challis remind the reviewer of Raymond Hitchcock. This doubtless is a natural idiosnycracy and not assumed. The plumage of Miss Challis was quite a heavy weight headgear, but didn't seem to give her a swelled head for she had quite a genial personality. Her shivering and shaking was comical and held the audience's attention at Proctor's 125th theater for five minutes without a let-up in the laughing. She also has several changes of costumes which make the women gasp with envy. HIGGINS.

Al Sanders

The well-known club man, Al Sanders, made his vaudeville debut at Proctor's 125th Street Friday night. He has chosen the vehicle of monologist. Thereby he displayed wisdom, for he has had a reputation for being a good story teller all his life. Thus, in going on the stage he has not had to step out of his type and run the risk of speculating with characters or "stage business" which he would have to trust to luck might or might not win the audience's favor. His stories, both Irish and Hebraic, registered successfully. Fortunately, he is without affectations. As he would walk into his club to chat with his friends, he makes his stage entrance. Consequently, he is at home and his audiences are agreeable guests. Dressed modishly but not conspicuously is another virtue. His stories would make Atlantic Monthly readers laugh, yet a family audience instantaneously picked out the mirthful points, proven by much laughter and applause. HIGGINS.

(*New Acts continued on page* 804)

TAKING ENCORES

Arman Kaliz, who with Amelia Stone (across the page) recently made a success in a new act. They are at the Maryland, Baltimore

Janet of France is playing the Princess, Montreal, this week. One of her successful numbers is "Ze Yankee Boys Are Making a Wild Woman Out of Me"

Lieut. Gitz Rice is still proving one of vaudeville's most popular attractions, singing his own songs. At the Orpheum, B'klyn he sings "Dear Old Pal of Mine"

White

Miss Stone and Mr. Kaliz's offering consists principally of songs. They register a big hit with their duet singing of "I Found You"

De Haven

May Aubrey and Estelle Rich are at Keith's, Lowell, this week. Among their songs is "Till We Meet Again"

Tarr

Margaret Ford is at the Garden Central Square, Cambridge. She sings "Every Tear in an Irishman's Heart Is a Smile"

Evelyn and Margaret are at Proctor's Fifth Ave. the first half of the week. Their turn is singing and dancing. "Alcoholic Blues" is one of their numbers

VAUDEVILLE VOLLEYS—From Gitz-Rice's Royalties—Edward Renton on Theatrical Management—Lillian Shaw's Hit—Pie Eating Via Maggie Cline's System—Lou Holtz's Success—The Courteous and Judicial Mr. Hodgdon

LILLIAN SHAW at the Palace last week, had a wretched spot. But that did not matter a snap. Only two people left the theater after she once had begun speaking. These were probably suburbanites. Too much brevity was the only fault with her program. Hers is too good a talent to be lessened a second. She can tell a story by one wink of her eyebrow which if typewritten would take considerable space to describe. If vaudeville artists would only thread their act, songs or patter with a narrative they would be ten times the success they are. That is why Miss Shaw has succeeded and why she can hold an audience in a late position. Every feature on her program is a story. She is an artiste, and there is no doubt that the audience appreciates every iota of her work.

David Meyer's New Position

Genial David Meyer, who, when treasurer, counted the tons of money taken in at the Palace, is now at the Princess doing the same "coin act."

Margaret Edwards Engages Cast

Margaret Edwards, whose physical culture exhibition was recommended by the Board of Health of San Francisco and the University of California for exploitation in vaudeville, because they considered it a benefit to humanity, is engaging a cast of dancers. They are Moffet and Kennison, whirlwind terpischoreans. Jessie Kennison, everyone in the "Vaudeville Who's Who" knows was formerly of the team of Daisy and Jessie Kennison. Hence, why shouldn't things go a-buzzing.

Alan Brooks Somewhat a Spender

Alan Brooks a short time ago said to Vaudeville Volleys that money wasn't the sole object of his life. But as he is a sensible young man, he added, that he wanted just enough. But luxury, oh luxury, that statement must have a kink in it. When did anyone ever look around his dressing room and not see the most expensive fittings, even unto a valet. Yet in respect to these club effects Alan is one of the best actors in Vaudeville and what is more, one of the deepest thinkers, so his little extravagance can be forgiven.

Maggie Cline Eats Pie

"The kind of pies that mother used to make." This was an advertising slogan which made a bakery company wealthy. More millions can be made again if some bright business man will incorporate "The Maggie Cline Pie Trust Co." We have eaten at the Claridge, Childs and once or twice at a Fifth Avenue dame's glassware and crockery exhibit, but there is only one hostess who serves really delicious pastry and that is the one and only Maggie Cline.

Vaudeville Volleys had the honor of dining with this Queen of Irish song and wit, last week. Course after course was brought on. Although we had forfeited our breakfast in our haste to get out to Red Bank, N. J., where Miss Cline lives, we felt we had appeased our appetite for at least a month. But lo and behold, for dessert there appeared a regular series of custard pies. Not a lump in the cream filling. And what crust. It was so flaky that it melted in our mouth, without having to chew upon it like rubber, as we did when dining at our friend's place on Fifth Avenue a short time ago.

But, oh, joy; those of you who like us, have to eat in the polite publicity of hash houses will appreciate it when we say we really had the pleasure of eating piece after piece of Maggie's pie in our hands via her permission. She did likewise. "Tell the public that Maggie eats her pie right in her hands," she said. For such common sense, we send her a vote of thanks.

And that is not the only comfort she enjoys. A western newspaper once offered a prize for the best definition of enjoyment if you should receive a million dollars. The winner's reply was, "I'd have every chair in the house a comfortable one." There you have Maggie Cline's home, a good part of which is luxurious, in a nut shell. Every inch spells comfort. The yard is large and laid out with many flower beds. Although she lives right near the mayor, she's the boss of the town. The local vaudeville house doesn't dare have a blue line spoken when she is present. Her censorship is more strict than a dozen school marms.

And she has an automobile. Oh, yes, we went joy riding with Maggie up and down hill. On such an escapade, we saw a rambling carry-all pulled by a rubbing-board ribbed horse. The woman in it raised up a small child and pointed out our hostess, and from the expression of her face, one could see she was explaining who Maggie Cline was. What better indication of fame than this.

For grouchy nerves, a mean stomach and sleepless nights an afternoon at her home spruces one up better than the best sanitorium's treatment. God bless her.

The National Vaudeville Artists' Association Book

A volume which is a very comprehensive edition regarding the history of the National Vaudeville Artists' Association Club is fast being completed by the printers. It will relate the complete history of this organization.

James Thornton Not Fond of Adjectives

Why there isn't more printed here about James Thornton is because he didn't want it. However, we ran Mrs. Thornton's and his pictures last week and we hope he won't get mad. We like James and would be glad to spill our best adjectives about him. We wonder if Mrs. Thornton would not help us out?

Why Shouldn't Gitz-Rice Get Royalties

When a soldier, who has fought in the death gaps of the trenches for the sake of liberty and has seen his comrades die in the terrible loneliness, has written a song together with Harold Robe, an American, about such experiences why should not a firm, which is profiting from the sales of the song's phonographic records, share the profits with its creators?

This song is the one which has become popular with Americans and has been sung by promoters of the present Liberty Loan drive in such prominent places as the Grand Central Station. It is *Dear Old Pal Of Mine.*

Its inspiration has been instigated from the very hell-trench flesh and blood experiences which Gitz-Rice has encountered in No. Man's Land.

The Columbia Graphophone Company have up to the present refused, according to Gitz-Rice's statement, to pay him or his representatives any royalties, although the Victor Talking Machine Company has done so in his case as well as his representatives from the profits which they have realized on the sale of records of this song used in the tempo of the waltz and played by Joe Smith's band. On account of the moral nature of the case and the patriotic service which Lieutenant Gitz-Rice has rendered in fighting, his assisting to recruit soldiers for the United States army and selling many Liberty Bonds, it would take an expert accountant to determine why shouldn't the Columbia Phonograph Company, whatever the letter of the law is, pay him and his representatives a fair amount of the profits like the Victor Talking Machine Company does? It would be the moral and decent thing to do, inasmuch as he is a hero of the war as well as a soldier. Why hasn't the Columbia Graphophone Company done this? The cry has gone forth to give the returning soldier a job. Vaudeville Volleys says give Lieut. Gitz-Rice and his representatives their portion. What say you, of the theatrical profession?

Edward Renton's Book

For those junior vaudeville theater managers and some of the senior ones, too, a most valuable book has been written by Edward Renton. He is one of the prominent gentlemen up at B. F. Keith's Booking Offices. We recommend it to everyone who has the slightest connection with running a vaudeville theater. You, ushers and office clerks, to whom we have often talked pleasantly will find this volume of great value if you have any ambition to rise in your profession as you state you have.

Lou Holtz Going Bigger and Bigger

We heard about Lou Holtz's hit over at the Orpheum, where he had to follow six big acts. We went there especially to see his triumph. Our arrival was shortly before Marie Dressler's turn. She raised such a roar that a woman went out in the lobby where her husband was smoking to bring him back for the fun. Imagine any artist having to follow such a success? Holtz did. His work went great. We never heard him get more applause. If he keeps on what'll be his future—a headliner, eh?

Mr. Hodgdon's Assistance

Can you imagine any executive who holds the routing destinies of about two thousand acts in his hands even having half a second for his favorite daughter? Well, S. K. Hodgdon has at least for troublesome visitors and news hounds. Last Monday morning Vaudeville Volleys wished to find out some news about Sister Team So-and-So. It was a trifling theatrical quarrel. But we venture most executives, especially of a commercial firm, would have refused to see us and referred us to an inconsequential clerk. Not so with Mr. Hodgdon. With mail and business matters which had accumulated since Saturday noon, he took time from vital appointments to iron out the trouble which we thought was important enough to upset the theatrical world. We appreciate this. He's a big executive because he has time for everybody and nothing is too small for his muchly overworked brain. He lends judicial adjustment even to somthing so small that an office boy might be delegated to settle it.

Vivienne Segal's Patriotism

Again to prove that actors are the most generous and the most patriotic is to cite Vivienne Segal's gift. At the Palace Monday matinee she bought the biggest bond of any among those present. And there were some millionaires there' too. The amount was five hundred dollars. Atta girl Vivienne.

Newport and Stirk Doing Their Bit

Newport and Stirk have stood by "Old Glory" all right. Everyday Newport has been running up to the B. F. Keith offices for more helmets which are given out in the Keith houses to those who buy one thousand dollar bonds or more. He does not consider this an extra service, although he was with the Sunset Division. His partner Stirk found plenty of hard work in the Overseas Theatre League, whose location was in the hot of the firing line. Work did any dancer inquire? No artist ever had to work harder, even before an audience composed entirely of booking experts. He had to dance on a truck with hob nail shoes.

Robert Edgar Long's New Song

Robert Edgar Long, whose song, *I'm So Lonesome* was such a success, breaks forth again by composing the score for D. W. Griffith's new photoplay, "Broken Blossoms."

THE PALACE'S BILL GENERALLY GOOD

"Putting It Over," Dolly Connolly and Alan Brooks Score

Fink's Mules was the opening bill before a very early filled house.

Frank Lewis' athletic dancing was well executed. Being a record breaker runner he naturally was agile, but what is more difficult was the funny twists and right angle positions into which he doubled himself. And greater credit to him he dances, acts and looks like a man. He won abundant applause. Flo Lewis was as pretty as ever, and worked hard to give adequate support. Thankfully, she's free of theatricalism, too.

Lewis and Gordon's "Putting It Over" is the third time the reviewer has seen it and it improves each time. They have a valuable theatrical property in this act. The reviewer repeats again that praise should go to the stage manager for his efficient rehearsing and accomplishment. Conny O'Donnell still remains the star, although the entire cast are excellent.

Georgie Price is as clean as ever. His partner, Henry Young, has returned after being ill. But does not introduce the business of the act as he did before. This is regretful, as he opened it cleverly. Neither does Georgie use his handkerchief essay nor his imitation of Fanny Price. Absence of these are greatly missed although he scored.

Marguerita Sylva singing showed evidences that her cold has evidently not disappeared. Her rendering *You Don't Know What You Are Missing* and *Bon Jour, Ma Belle* brought much applause.

Dolly Connolly breezed right in on the stage and grasped the audience's attention promptly. Her opening song, *A Good Man Is Hard To Find* broke the ice immediately. *Everything Is Nice That Comes From Dixieland* scored. Another song hit was *By The Camp Fire*, written by Percy Wenrich. The latter accompanying was in accordance with her particular personality and besides was talented. A medley of his old song hits were received enthusiastically.

You critics who scorned vaudeville go and see Alan Brooks' dramalet, "Dollars and Sense." Then you'll find that the two-a-day has things worth while.

Down in some 14th Street theater is where Burns and Fabrito belong. They were the only poor act on the bill. Their kicking on those parts of anatomy which are intended for the birch rod is work far below the Palace's standard.

Eva Shirley closed the bill (see New Acts). HIGGINS.

* * *

Film Chief Feature of Monday Bill at 125th St. Theater

"Bolshevism on Trial" takes first place in the billing at Proctor's Harlem Theater the first half of the week. Emmett Welch's aggregation of minstrels shares headline honors with the more silent and serious offering. Marguerite Farrell, known as "the Kelly girl," has a pleasing number. Roland and Ray, and Swift and Daly have songs and comedy which they put across; and Elsie Wheeler in a novelty "song, grace and style" act, and the Three Eddies, "Keystone Cops," score well. MARTIN.

PLEASING SHOW AT THE RIVERSIDE

The Male Contingent Outshines the Feminine on All-round Work

The concensus of opinion Monday afternoon was that the Riverside bill was of sufficient merit to draw big houses all week. Several acts went unusually well for a matinee affair. Jimmy Hussey was down for the closing spot. Considered a tough assignment Jimmy weathered it splendidly and everybody staid for the finish, refusing to let Hussey off with one or two songs but almost wore him to a frazzle. Jimmy was obliging and his success was all the more marked.

Doyle and Dixon, now in the fore as a dancing team, who have been out of vaudeville all season, are back and just as big favorites as ever, the dancing lads having several new stepping angles that showed the result of legitimate experience. Big hit. Then there was the new act combination of Irene Bordoni and Lieut. Gitz-Rice, with Miss Bordoni's French songs and Gitz-Rice's own selections being well received. The lieutenant looked out of kelter in civilian clothes; the plain regalia didn't show G-R up so well but of course did not affect his playing or singing.

The Vivians opened, giving the show a good start. Helen McMahon and Maurice Diamond, with Ethel Rosevere, were a large sized hit in the early position and should have had the Sylvia Clark spot after intermission. Emmet DeVoy and Co., with the acting of DeVoy's support being atrociously bad and amateurish, held attention through the novelty and the modern theme. Lou Holtz is doing better work in blackface than in white but needs to give his entire turn an overhauling; Holtz appears to be taking too much for granted with his present act.

Ernestine Myers and Paisley Noon (reviewed elsewhere) were on before intermission. After the rest period Sylvia Clark "clowned," according to her billing but received the most attention and applause on her straight numbers. She works hard to please.

In succession appeared the Bordoni-Gitz-Rice, Doyle and Dixon and Jimmy Hussey turns. Hussey and Worsley should grab a new finale at once. MARK.

Eva Shirley

Special mention should go to Eva Shirley for keeping any rough house business out of her act, especially as it featured Fid Gordon's Jazz Band. Her singing voice has personality, but indicates it has been used too much. Attractive deep blue curtains constituted the setting. She sings back stage before she enters. An attractive picture can be credited to her stage presence. Also she wears some fetching clothes. Singing my *Little Birch Canoe* was a great asset and sold for considerable applause. Al Roth's dancing was a splendid piece of terpischorean work. The applause he received from the audience which remained, as it was the last act, was abundant and appreciative, especially when he danced to the *Kitchen Stove Rag*. Fid Gordon's Jazz Band played well and with discriminating spirit. Doubtless Eva Shirley's would have gone much better had it had an earlier spot.

HIGGINS.

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Laura and Billy Dreyer

This brother and sister team has a conventional dancing act with their own set of blue silk curtains. They first appear in oriental costume. These are later changed for party clothes. Both are earnest workers, but regretfully both lack individuality. For rather a pretty dancing, it will do. HIGGINS.

* * *

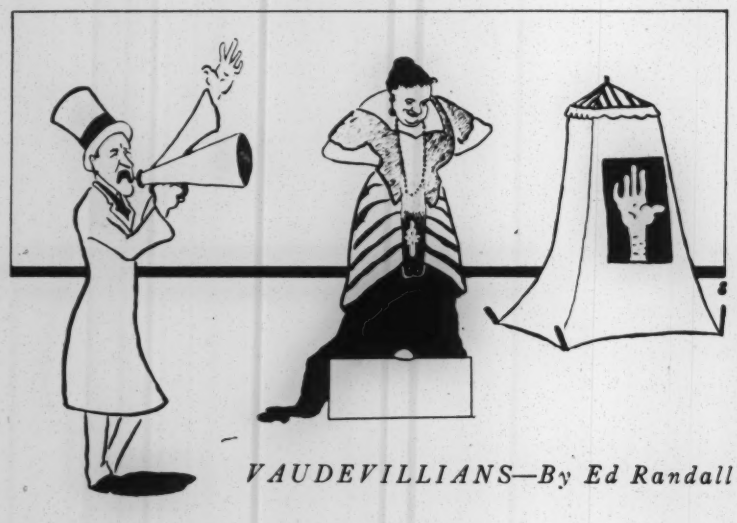
Murry Livingston

In a protean act which he calls "The Dreamer," Murry Livingston does four characterizations in an acceptable manner. His first is an Italian laborer, then follows a drunk, a pawnbroker, and an aged miser. Each of the four has his dream which is sometimes funny and sometimes dramatic. Livingston is an actor with "old school" methods; he works smoothly and will please small time audiences immensely. MARTIN.

* * *

Joe Hardman

Unless we are greatly mistaken, Joe Hardman is none other than Harry Thompson, the well known "mayor of the Bowery," who has been doing a monologue in vaudeville since —— well, since. Mr. Thompson has changed his name, unless two men look strikingly alike, changed most of his material, and starts out as a new act. But why he changes his name is far beyond us, as he was well known and liked as Thompson. TIDDEN.



VAUDEVILLIANS—By Ed Randall

Harry Hershfield Becomes a Monologist

Harry Hershfield, a club-room and household named as "Abie, the Agent," from his drawing in "The Evening Journal," made his first appearance as monologist at a benefit for the 305th Infantry at the Hudson Theatre, last Sunday. He first intended to execute two drawings, but at the eleventh hour he decided to become a dye-in-the-wool vaudevillian—and he became that too. Hastily he wrote twenty jokes on a slip of paper and was introduced by Louis Mann. Holding the slip of paper in his hand occasionally referring to them was considered by the audience as prearranged comedy business. While on the other hand Hershfield was using this method as a memorandum, crossing him impromptu comedy stuff out with a pencil as he proceeded, and padding it with more comedy materials as he built up the frame work of his monologue. To state it seriously and sincerely, Hershfield made a big, genuine hit. Tom Olyphant of "The Evening Mail" was responsible for the evening entertainment.

HIGGINS.

* * *

Myers and Noon

After repeated efforts to frame a happy and lasting vaudeville dancing combination, Paisely Noon appears at last to have struck a happy medium—namely, Ernestine Myers, who works to harmonious advantage throughout the new offering with Noon. At the piano is Grant McKay and a bully accompanist throughout. Not since the days of the late Melville Ellis has a stage been so richly draped and curtained, showing that Noon has profited by former vaudeville experience. Noon is A1 dancer, sings exceptionally well, his voice being resonant and musical and he sure handles Miss Myers in gilt-edge fashion. Miss Myers is graceful, neat and with Noon keeps in perfect rhythm in the routine offered. Miss Myers seems to be especially clever at pirouetting and whirling without losing her poise. Myers and Noon should have no trouble in getting all the big time dates they want; the act is there. MARK.

* * *

Proctor's 23d Street Has Good Bill During First Half

The Ward Brothers, doing their well known Bertie and Archie, the silly ass Englishman and the dapper American, characters familiar for a long time on the two-a-day time, tops a good bill at Proctor's Twenty-Third Street during the first half of the week. They went well on Monday afternoon before a crowded house.

Another act that was especially pleasing was Woolsey and Boyne, in a little turn that has an idea back of it. Woolsey is a real comedian and Miss Boyne is an unusually engaging young lady, with a figure that fills the eye, and which she is wisely not backward about displaying. Other numbers were The Geralds, a musical act, Joe Hardman, monolollist; Rialto and company, songs and posing; "The Homebreaker," a good sketch played by Fred Summer and company; Howard and Sadler, two women singing popular songs in close harmony, and the Georgalas Trio, crack rifle shots.

TIDDEN.

RUTH ROYE LEADS AT THE COLONIAL

Dooley and Sales, Clark and Bergman and Dickinson and Deagon on Bill

The first half of the bill at the Colonial is not up to the usual standard but the second half with its stamp of speed and syncopation rouses genuine enthusiasm, particularly in the balcony. Ruth Roye obtained the most applause while to Dooley and Sales must be attributed most of the laughter. Miss Roye knows the art of characterization, and her songs as a result take on an added value. She seems to have a special gift for the rube character. Her singing of *How Are They Going to Keep Them Down on the Farm?* was given with a delightful rural emphasis.

Dooley and Sales have also resorted to the use of the preceding act to introduce them to the audience. A little nonsense with Henry Bergman paves a smooth way for them. The rest is quite easy, thanks to Dooley's wholesome personality and Miss Sales' effective assistance as a foil. He sings *Everybody Wants a Key to My Cellar* not quite so well as George Whiting but in a manner that keeps the suburbanites in their chairs.

Bergman and Clark have a novel setting—a forest with a bungalow in the trees—for their act. If their material were equal to the standard of the setting they would have one of the most welcome acts in vaudeville. As it is, they need better dialogue. Their best work was in a dance duet. Dickinson and Deagon scored with an act based upon the child imitation of the latter. The Ford Sisters displayed skill and variety in a number of dances. Their act is well staged. Wilbur Mack presented his sketch just before intermission.

REID.

Quiet Bill at 58th Street the First Half

The 58th Street show the first half seemed a quiet affair in its general review Monday evening, with none of the acts causing any small-sized "riots."

The Whirlwind Hagans gave satisfaction. Lieut. Perry and Miss not only form a nice appearing stage couple but their little turn was well received. Peck and McIntyre are reviewed elsewhere. Donovan and Murray exchange a little talk with songs their main stock in trade. Numbers run all to the marriage thing, due perhaps to the billing, "Clubland," but which could stand an immediate rearrangement of selections even for the pop houses. The Charlie Howard-Tyler Brooke act has Howard doing a part of his former comedy stunt of the former Howard act, while Brooke goes in for dancing as his best bit. The act could stand a new number for the finish and some of the opening dialogue could be speeded up. Rosa King and Co. did some spectacular work on the tight wire, the work of one of the trio being exceptionally daring.

MARK.

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Tabloid Headlines First Half Bill at Harlem Opera House

The item of particular interest on the Monday bill at the Harlem Opera House is a tabloid version of the musical comedy, "Very Good Eddie." Much of the comedy of the original is retained, as well as the most familiar songs. Others on the program are Wright and Aldine, who open with acrobatics; Alexandria, xylophonist; Murray Livingston in protean characterizations; and Minerva Courtney and company in "It Just Happened." The usual augmented bill was in force Monday.

MARTIN.

Stan Stanley Heads Good Bill at the American

During the first half of the week at the American an especially good bill is headlined by Stan Stanley, assisted by his selectives, as he used to call them, Mae Stanley and Joe Kane. Stanley is to remain at the theater for the entire week, making a slight change of material on Thursday. This is his initial appearance on the Loew time, over which he will make a tour. He offers his well known "The Theater Patron." The act was a "riot."

An act that the audience seemed reluctant to let go was Clayton and Lennie, a straight man—silly ass Englishman turn. Another favorite was Lieuts. Armstrong and Schramm, song and pianologue, using only popular songs. Others on the bill that were good were Dorothy Sothern Trio, a musical novelty, Bennington and Scott, dancers; Sampson and Douglas, songs and putter; Laing and Green, two old people singing old songs, and Ernest Wood and company in "The Red Fox Trot," a humorous sketch.

TIDDEN.

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Good Entertainment at the Fifth Avenue

Bell and Gray was a new act (see next week's review). Will Oakland & Co. did well. Mabel Burke contributed her usual song number. "Some Where With Pershing" with a scene laid in the trenches and much flirtation with a Yankee soldier and a supposingly French Red Cross nurse was an excellent sketch. Loney Haskell answered the roll call with his witty monologue. Jason and Haig went big as did Miller and Lyle. The Reynolds' closed the bill. Business continues good at this downtown house.

HIGGINS.

BLANCHE RING AT THE ALHAMBRA

Lightners and Alexander and William Gaxton Win Favor

When all scores are counted up and points placed to the individual credit of the participants in the current bill at the Alhambra, Winnie Lightner will undoubtedly be found to be the winner with William Gaxton running her a close second. Blanche Ring, of course, is always Blanche Ring—a staple commodity on any bill.

Raymond Wilbert with his hoop-rolling act, started slowly but finished strong. Harvey, Heney and Grayce, very indifferent comedians who "double in brass," did surprisingly well in second place. Wright and Dictrich have a pleasing group of songs—a sort of intimate revue of overseas entertainment. The high spot in the first half was Al Raymond (formerly of Raymond and Caverley) in his monologue, which he calls "The Historian." The audience rose to him with a vim. Dashing Emma Haig and Lou Lockett danced with their accustomed zest.

The show resumed operations with Blanche Ring—good, reliable, sure-fire Blanche Ring. As usual, she gives the house a chance to work with her, in her *All In Favor Say Aye* song, William Gaxton and company in "The Junior Partner" did as well as they deserved—which is saying a good deal, and the Lightner Girls and Newton Alexander held down the next-to-closing position in great style. Paul Gingras finished with juggling.

MARTIN.

• • •

Sam Dawson's Venture

Sam Dawson, who has been on the road with "Mary's Ankle," has become general manager of the wagon circus that Messrs. Werner & Curran are putting out this summer.

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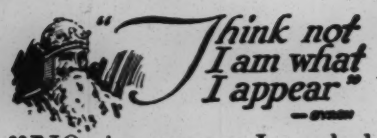

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SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: PROCTOR'S GRAND—George MacFarlane, the operatic baritone, was the headline number. He was cordially received by full capacity audiences, and his songs were repeatedly encored, especially, *Can't You Hear Me Calling Caroline, I'll Be Back Home in Indiana in the Morning, The Mellow Minor Strain, How Are You Going to Wet Your Whistle?* Emily Darrell, a newcomer, with a novelty comedy act, was entertaining. Wilfred Clark in a sketch. Chaplow and Janis and the Five Pandurs rounded out an excellent bill. HERRICK.

CLEVELAND: HIPPODROME—Bessie Clayton and her all-star company of dancers headed this week's bill at B. F. Keith's Hippodrome, with one of the meatiest acts seen here in months. Frank Gaby was another hit with an original ventriloquist act. Dorothy Toye was well received. She sang selections from the operas and a popular number, *He's Your Boy and My Boy*. George Moran and Charles Mack, "Two Black Crows," had a funny line of talk. LOEB.

INDIANAPOLIS: KEITH'S—Topping the bill was a feminine novelty, "What Girls Have Done," including singers, dancers, a wire-walking act and a violinist, making up a little vaudeville show of its own and a good one, too. Lillian Berse, assisted by four men, offered a novel and charming act called "Sweeties." Jimmie Lucas, assisted by Joe Hall, was the big applause winner of the bill. The Four Haley Sisters won a big hand with their songs, *The Pickaninnies' Paradise, Ja-Da, Friends* and *The Cotton Pickers' Ball*. The unusually good dancing act of Bryan and Broderick met with appreciation. Foley and O'Neil danced and sang *Jerry, They May Be Old, But They Want to Be Loved* and *That Wonderful Mother of Mine*. KIRKWOOD.

PITTSBURG, Pa.: DAVIS—Headed by Langdon McCormick's melodrama, "On the High Seas," featuring Robert Holden and Bennett Johnstone, the bill at the Davis was of exceptional merit. Rock & Drew, Al Herman, Frances Nordstrom and William Pinkham, the Three Nitos and Le Bernicis were on the bill. The Misses Campbell took the audience by storm when they sang *Johnny's In Town; Death, Where is Thy Sting,* and *Sing, Sister*. Buster Santos and Jaque Hays sang *Darling, I Am Growing Old* in their act. LOEW'S LYCEUM—Frank Morrell headed the bill and sang *Wonderful Mother Of Mine*. LATUS.

WASHINGTON: KEITH'S—Marie Cahill headlined a strong bill, and was a pronounced favorite in her attractive offering, "Interrupted Songs," coupled with her witty telephone monologue. Two new gems in "coon" songs that were hits, were *Second Fiddle* and *Military Ball*. "Hands Across the Sea" is a pretentious musical revue offered by the Lovenberg Sisters and a company of fifteen. WARDE.

Keith's Boys' Band Surprises Last Half Patrons at 23d St.

The patrons of Proctor's, Twenty-third Street, were given a treat the last half of last week in the form of a surprise addition to the program, namely, about ten minutes' entertainment by B. F. Keith's Boys' Band.

The organization, which is working in the interests of the Victory Loan, was playing in the neighborhood so it dropped into the theater before going on uptown.

The vaudeville program was pleasing and well received. It consisted of Gillette's Animals, an especially well trained group of dogs and monkeys; Maggie Le Clair and Co. in a domestic playlet called "The Unfair Sex"; Donovan and Murray, singing and pianologue turn; Hayden and Ercelle, an English comic, and a girl violinist; Johnny Small and the Small Sisters, in a singing and dancing novelty they call "Puppy Love"; Ed. Conrad and George Mayo, clever "nut" comedians, and Gordon and Rica, a bicycle act with an original method of presentation. TIDDEN.

. . .

Moss and Frye Headlined at Fifth Avenue for First Half

With such big time people as Moss and Frye and also Gus Edwards, no further proof of good business at the Fifth Avenue is needed. Mabel Burke opened the bill. Leo Kehos did a balancing of chairs and tables which was intricate as well as physically difficult. As a reward the applause was good. Moss and Frye do not need adjectives for their unusually talented work. Singing *The Rose of No Man's Land* was one of their hits. Concerning Reeder and Armstrong, Leonard and Anderson company and Jack Inglis see reviews. Gus Edwards successfully brought the attention back to the program following a Loan rally. He, Beatrix Curtiss and Vincent O'Donnell made themselves again very popular. If Edwards trains Vincent as well as he did Georgie Price, there'll be another single soon. Vincent's singing *The Rose of No Man's Land* was a hit. Ben and Hazel Mann were only fairly pleasing at this particular time, and consequently the audience reciprocated with the same standard of applause—lukewarm. A closing position in a three show a day house is not good enough for Sannsted and Marion. They did as well as at the 125th Street Theater. HIGGINS.

. . .

Pickaninny Bill at Harlem Opera House Last Half

Darktown held first place at the Harlem Opera House the last part of the week, with one act of genuine pickaninnies and two of make-believe ones. The Four Cliffords, the first of the three acts to make its appearance, is reviewed under new acts. The next was Marie Russell, in her "Study in Brown," carefully and cleverly made up as a belle of smokes. Welch's Minstrels closed the bill with eight darkies, making a total of thirteen on the program. Other acts were the Seebacks, who opened in bag-punching exhibitions; Madison and Winchester, a pair of hilarious nut comedians; and the "Section Gang," a quintette of singers and comedians. MARTIN.

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IN THE SONG SHOP

A Day With Leo Feist—Stern Lands Big Trio for Latest Comedy Number—Charles A. Snyder's Entrance

BY E. M. WICKES.

IN the past when a performer started out in the morning, provided he was playing or laying off in New York, he didn't know whether to turn to the right for a shave or to the left to get breakfast. Other phases of his daily routine confronted him, calling him to various parts of the theatrical district. Every morning he had to make a tour of these places before he was set to call on the publishers. Today, however, he is saved all this bother and wandering.

Leo Feist has solved his problem. When Feist moved to 711 Seventh Avenue he may have had the worries of the performer in mind. Now when a performer leaves his hotel in the early hours all he has to do is to head for the Feist studios. Close by he will find an excellent barber. After his face has been scraped and bathed he can go to the floor beneath the Feist studios, have breakfast and read the paper. By the time he has finished the crowd overhead will be ready to rehearse him and when he has put in his work in one of the little coops he can repair to the rest room. Later he may descend to the pool and billiard parlor for a little recreation, then luncheon, and finally return to the studios for more rehearsing. In fact, he may spend his entire day in the building now occupied by the Feist studios without the slightest inconvenience to himself. And until the first of July he can get a few doors away some of the best fire water sold in New York. Furthermore, he will receive the best sort of treatment at the Feist studios.

Stern Lands Big Trio

Some one connected with Jos. W. Stern & Co. is doing wonders in the way of landing big acts. Just now the house has so many big acts on its songs that a list of the names would look like an all star bill at the Palace. *All Those in Favor Say Aye,* the latest comic release by Stern is being featured by Blanche Ring, Ed. Morton and Sophie Tucker. Hundreds of extra choruses have been written to meet the needs of all performers.

Charles A. Snyder's Entrance

One of the most interesting personalities in songland today is Charles A. Snyder, song writer, singer and all around hustler. He has recently launched a syndicate which enters the field from a new angle. His entrance into the game reads like a novel by Alger. He started writing lyrics in his infancy, his first rhyme being ja, da. He has been persistently at it ever since. Like so many aspiring song writers he had a bitter struggle trying to convince publishers that he could write songs. On returning from a prolonged trip through the South where most of his songs were written, he began a systematic campaign of visiting publishers, but in vain. However each refusal spurred him on to a keener desire to win. This desire has long ago been realized. His *Hitting the Trail to Normandy* has been sung around the world and was one of the most popular songs with the boys on their way to the trenches. At the time this song was written young Snyder was employed in a large banking institution in Wall Street. At nights he sang this song at various theaters and in this manner interested a man with capital who liked his song and together they organized the Snyder Music Publishing Company.

Snyder made his song popular in New York, thus bringing substantial offers from several of the leading publishers who had but a short time before turned him down coldly. An offer from a large house was finally accepted, and the sum paid him was sufficient to enable him to put five other songs of his on the market. Then the war took away his partner, and Snyder joined a cantonment theatrical company, writing several of the numbers for the show.

He now returns to activities along the lines of his previous experience as a publisher. He has organized the Snyder Song Service Syndicate, Inc., interesting several successful business men of song production and advertising enterprises who realized the far reaching and practical possibilities of the application of Mr. Snyder's ideas for rendering a needed service in songdom.

Leonard and Anderson Company

Every one knows what a small boy's conception of Shakespeare is. That is the burlesque which Leonard and Anderson make out of such classical characters as Antony and Cleopatra. It was an excellent take off, but did not get the laughs it should have had. Perhaps it was because it was at a midweek matinee and the time before school was dismissed. The audience at the Fifth Avenue is often quite intelligent, but this one did not know its Shakespeare. Such sacrilegious-classical but comical lines as "Hark, Hark, Antony is returning from a crap game"—Caesar calling Antony "A Lounge Lizzy" did not sell in the fun market. Cleopatra embracing the snake and pretending it had stung her to death, however, was one laugh that rocked the house. The actors to get the act over worked as hard as few the reviewer has ever seen in vaudeville. Before audiences of high school students and of uplift club women who have stolen away from their intellectual tea fights for a lark this act will be a success. The present difficulty is to get it a routing before audiences of such calibre.

HIGGINS.

The Four Cliffords

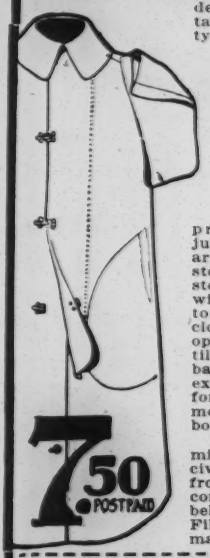
A whirlwind of vitality and pep comes breezing onto the stage when this khaki-colored quartette starts to work and the speed never lets down until they quit. It would be hard to find two men and two girls more evenly matched as to color. (They are all the lightest possible shade of tan—almost ecru) and as to speed—well, sixty miles an hour is a fair estimate. As is usually the case with their race, their dancing is their strongest feature, though their singing is also acceptable. In all respects they can hold their own with any act of the kind now extant. MARTIN.

Katie Rooney

Katie Rooney is the sister of Pat Rooney, and daughter of the other famous Pat Rooney. She has the same real brogue of her male relatives.

The best thing Miss Rooney does is to imitate her brother imitating their father singing *Annie Rooney.* With a better monologue Miss Rooney would be a huge success, because, as it is hardly necessary to mention here, she has ability and a pleasing stage presence. TIDDEN.

ARMY RAINCOATS



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PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rialto

The Rialto program is packed with excellent offerings this week, including a running talk on the subjects shown by a witty and artistic lecturer. This gentleman appears at one side of the stage and talks in a friendly manner to the audience. He tells them not to mind the conductor, for the orchestra never does, and other bits of advice, including a splendid tribute to the late Sidney Drew as a preface to his picture, "Harold, the last of the Saxons."

The overture is "The Merry Wives of Windsor," conducted in a merry manner by Hugo Riesenfeld and Nat W. Finston. The Rialto Magazine offers shots of the latest news items, among which is the interesting arrival of a French cruiser at Cattaro, Austria. The orchestra plays *For the Nation's Honor* for this scene. The "Sayinks" of Topplitzky follows this, with *My Desert Fantasy* for an accompaniment. Then comes scenes of the Prince of Wales flying over London, accompanied by *Songs of Britain*. Sam Kee, the only Chinese soldier to receive the Distinguished Service Medal, is shown to *Chinese Serenade*. The news closes with scenes of the heroes of Zeebrugge, for which the orchestra plays the *Lorraine March*.

The Drew comedy was an interesting experiment, coming so soon after the death of one of the screen's greatest favorites. It was well received by the audience. The orchestra played during this such numbers as *Songs of Shakespeare's Time, Honky Tonky,* and extracts from one or two operas for the dramatic moments of Harold. As a grandiose finish the orchestra broke into the trumpet march from "Aida."

Emanuel List, with an eye on the first of July, sang a drinking song, *Here I Sit in Cellar Cool*. A "Jester's Dance" has been arranged by Adolf Bohm, with a setting by John Wenger. This is an artistic relaxation number from the continuous running of the films.

Then comes the feature, Marguerite Clark in "Come Out of the Kitchen," a corking screen comedy, with an excellent supporting cast. Friml's *Adieu* is used as a theme, and in the musical setting appear *Carry Me Back to Old Virginny, After Vespers, Down South, Uncle Remus, I'll Pray for You, Tulips, Molly Dear, Love's Melody, Clematis* and *Gems from Stephen Foster*.

Charles Chaplin is again revived in one of his funniest pictures, second only to "The Adventurer." This one is "The Cure," and the cure runs all the way from mineral water to alcohol. *Slippery Hank*, parts of the "Faust" ballet, *Those Charlie Chaplin Feet, Buster* and other popular numbers were used to cure the crowd who effected the cure. Arthur Depew brought the program to an artistic finish by playing Merkel's *Album Leaf*.

The Strand

The Strand offered a light overture at its first Sunday show this week in selections from Herbert's "The Red Mill," using Ann Rutledge for the song, *Moonbeams*. The Strand Topical Review follows this, showing the latest news events, compiled by Manager Plunkett. The orchestra accompanied scenes of sailing soldiers with *We're All Going Calling on the Kaiser;* and for the over-ocean flyers the strains of a fine march, *America First*.

The main attraction is Mary Pickford in "Daddy Long Legs," and the huge crowds at the Sunday show attested the popularity of the star. In a most appealing play, with all the art of direction, Miss Pickford brought the old-time delight to her admirers. Carl Edouarde has given the picture a fanciful and sweet setting, using such unusual compositions as Debussy's *Snow Is Dancing, Dance of the Clowns*, Rebikoff. The theme used for Miss Pickford is Grey's *Think Love of Me*. At the first avowal of love by Jarvis Pendleton the orchestra played Friml's *Woodland Echoes*. Other numbers used were *Bleeding Hearts, Camelia, Love Fancies*. Gounod's "Romeo and Juliet" was used for the performance in the play. For the dance scene the orchestra played *Anything Is Nice That Comes from Dixieland*.

Herbert Sisson played for the feature selections from the "Faust" ballet, *Bee and the Floweret, Slumberland Waltzes* and *Twilight Hour*. Ralph Brigham used during the orchestra rests Gordon Nevin's *L'Arlequin*, the *Andante* from Tschaikowsky's Fifth Symphony, and MacDowell's *Idylle*. Realistic effects were given for the storm in the picture by having a cyclorama for each of the side windows.

Redferne Hollinshead, the Strand's most popular tenor, sang two ballads, Squire's *Like Stars Above*, and a new song by Wright, called *You'll Find a Shamrock Blooming in Every Irish Heart*. These songs made a great hit, and the singer was recalled again and again. The Mack Sennett comedy, "When Love Is Blind," closed the picture part of the program. The regular closing musical number is the selection from the old opera, "Rigoletto."

* * *

The Rivoli

A novelty overture was presented by the Rivoli orchestra at this week's Sunday show. Liszt's thirteenth Rhapsody, orchestrated by Erno Rapee, was played, with the addition of an original cadenza for Czimbalon, composed and played by Bela Nyary. Following this came the Rivoli Magazine of current events.

Linked to the news is a "Mutt and Jeff" cartoon, called "Left at the Post." This is a rattling good picture, with the thrills of a horse-race at the finish, with Jeff as the winner. For this the orchestra plays *The Plunger* and *Cyclone in Darktown*, working up to a fine climax for the race.

The crowning musical treat is the trio from "La Gioconda," sung by Ann Rosner, Mme. Pascova and Martin Brefel. A lighter number by the orchestra is *The Forge in the Forest*, by Michaelis. This fanciful number pictures the awakening of the woods around a smithy. Max Manne, tympanist of the orchestra, has rigged up an anvil in the pit, with a real live wire which gives the sparks. A red spot is thrown on him from the booth.

The Rivoli seems bent on taking its audiences to the rare spots of the earth. Last week it was China, and now it is Darkest Russia, with Norma Talmadge in "The New Moon," her latest picture. This is a thriller, and brings the well-known chill to the spines of the timid. Set with an excellent program, mostly from the Russian, the picture gave a lot of pleasure. Numbers used were the *Polonaise* from "Eugene Onegin," by Tschaikowsky, also the waltz from the same opera. *In the Silence of Night*, Rachmaninoff, is another good number.

While there is not much room for a love theme until the last, still Friml's *Russian Romance* did duty for the last scenes of love.

For a comedy relief there is the Mack Sennett creation, called "When Love Is Blind."

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Bonne Nuit, Rieff (Cradle Song)	Boston Music Co.
Legend, Stoughton (General use)	J. Fischer
Stillness of Night, Chubb	J. Fischer
Three Negro Sketches, Gillette	J. Fischer

CIN'TI—WALNUT

"Madrigale" Is Love Theme for Anita Stewart Film

A happy choice of good music played by Prof. Menge's Symphony Orchestra adds greatly to the enjoyment of Anita Stewart's acting in "A Midnight Romance." A cuckoo call is used for the opening. For the love theme the famous *Madrigale* by Simonetti came in appropriately, and though repeated frequently did not become tiresome.

Other numbers that rounded out a thoroughly delightful musical accompaniment were: *Le Roman de Pierette* by J. Burgmein; *Syria* by Maloof; *Agitato No. 3*, by Leingey; *Amourcuse* by Berger; *Twilight* by Ayer; *Romance* by Frommel; *Folle Extase* by Milok; *Buddha* by Lew Pollack; *Anitra's Dance* by Greig; *Moon Madrigal* by C. Nilleby and *Calm Is The Night* by Bohm.

GOLDENBURG.

* * *

SAN DIEGO—PICKWICK

Classical and Modern Selections Used for "Forbidden Room"

Gladys Brockwell in "The Forbidden Room" was well received at the Pickwick. The musical program was composed of selections from the following: Ungarischer Concert, Polka, Alfoldy; *Solveigs Song*, Grieg; *Flowers and Ferns*, R. A. Kelser; *Troisieme Nocturne*, Leybach; *The Autumn of Life*, Lee S. Roberts; *Dance Macabre*, Liszt; *High Ball*, Lee S. Roberts; *Jupiter*, E. Hoffman; *Autumn*, Chaminade; *Liebestraum*, Liszt; *Forgotten*, Cowles; *Tannhauser, Evening Star*, Wagner; *Love's Sorrow*, Shelley; *That's What The Rose Said To Me*, Edwards; *Venetian Boat Song*, Mendelssohn; *and Kiss Me Again*, Herbert Chapman.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Let's Elope" (Paramount)

Open with a light waltz or intermezzo.
Title: Seeking entertainment—a gavotte.
T. But before Eloise—slow waltz.
T. Announce me—rather dramatic.
T. Drive me home—light intermezzo.
T. You take it—first waltz, softly.
T. I have changed my mind—a nocturne.
T. I was only trying—bright intermezzo.
T. So Hilary opens up—another same.
T. This is impossible—light burlesque.
T. What is she doing here—rather agitato.
T. They don't answer—a polka.
T. Long distance—somewhat mysterioso.
T. Near the witching hour—sombre.
T. Dawn—first waltz.
Vary to action until end.

"Red Head" (Select)

Love theme suggested: *Adieu*, Friml.
Open with dance oriental to action.
Follow action of orchestra with waltz.
Title: I pronounce you—theme.
T. In the forenoon—rather dramatic.
T. That's clean money—rather sombre.
T. T. Parker Thurlow—romance melody.
T. It was several days—theme.
T. For a few days—a soft melody.
T. There was no drink—dramatic.
T. The third morning—theme.
T. But for Matt's fifty—intermezzo, bright.
T. And now followed—theme.
T. Mr. and Mrs. Mellowes—a caprice.
T. But despite—old popular songs.
T. A few days later—a waltz.
At Matt in his office—theme.
T. It was late—a gavotte.

(*Continued on page* 810)

INTELLIGENT PLAYING FOR PHOTO DRAMA LIKE WELL CHOSEN PICTURE FRAME

BY MAX FAETKENHEUER

NOT so very long ago, not more than five years at the most, a small town exhibitor ran a piano or a squeaky organ, or anything that made a noise while a picture was on the screen. The people who attended these shows were very well content until one of them made a trip to a larger city. In the cities, four or five men composed what was considered a dignified orchestra at that time. The small town patron went home and insisted upon having the same that the cities were having, by way of musical entertainment.

Then what happened? Why, the cities couldn't keep upon the same plane as the small towns, so they increased their orchestra of four or five to ten and fifteen, and, lately, to twenty and thirty. But are they done? Have they reached the pinnacle as yet? I see the time coming in the near future, when the biggest musicians, the most talented symphony directors, will be a part of the musical accompaniment to the motion picture. Why, right now, I have, in my orchestra in the New Euclid Theater in Cleveland, five men who have played in the leading symphony organizations in the country. I want more of them. We need not only musicians, but we need the best musicians in the land, to play INTELLIGENTLY an accompaniment to a photoplay. Anybody can read music, but to accompany a photoplay intelligently, a musician must interpret his music in terms of the picture. He must make that music so a part of that picture that they are indivisible.

The Play's the Thing

Unlike many, I believe that the play's the thing, first, last and all the time. People attend a motion picture theater, to see a motion picture. If they wanted to hear a concert, they would attend the symphonies. For that reason, the music must always be subservient. It must be kept in the background. But, like the background of a picture, it is an essential part of the whole. Neither would be complete without the other To make another simile, so as to bring out my point, let me say that the musical accompaniment to a photoplay, is like a frame to a beautiful picture. The frame may be ever so beautiful, it may be ever so decorative, it may be ever so satisfying to the senses, but it must always tone in with the picture. The picture never matches the frame. The picture comes first, the frame is an accompaniment. Just so with the music.

Moods in Music

Also unlike many, I believe in applying the theory of music in general, when arranging an accompaniment to a photoplay. All music, and by that I mean good music, has three moods. A musician who had but one mood to express, would not write a lasting piece of music. These moods can be differently interpreted to fit the moods of the people on the screen. For this reason, the chief fault I have to find with the usual musical director of a photoplay house, is that he introduces on an average of eighty themes in his score for one picture. Now I, on the contrary, employ very few themes. Take this week, for instance. In my accompaniment to the picture, "False Evidences," I have used just eight selections. But these eight are selected from the best musical authors. And each one of these eight selections averages not less than five moods. So, using very few themes, I still have the privilege of running the gamut of human emotions.

Audience Not Confused

The advantage of this is that the senses of the audience are not confused. A patron who is straining his eyes to watch a screen, does not want to have his ears strained at the same time, to keep track of a myriad of themes. The average audience is sufficiently intelligent to appreciate a love scene without having the orchestra play the latest love song.

Instruments Correspond to Voices

Every musical instrument corresponds to a living voice; so, instead of changing themes, I accent different instruments, to create the impression that the scenes on the screen are actually happening. I don't believe it is generally known, but it is, nevertheless, a fact, that the oboe corresponds exactly to the feminine soprano voice. In like manner, the English horn represents the youthful, round contralto of a woman; the clarinets express the motherly tones of an elderly woman, and the fagotti duplicate the grouch. So by accenting certain instruments, I can easily convey the content of the picture, without once varying the theme.

Elimination of Climaxes

It has one other great advantage. This is the elimination of a series of climaxes. Whenever a musical director calls in seventy or eighty selections to make up one musical accompaniment, he is sure to have seventy or eighty climaxes. Whenever something exciting happens on the screen, he brings in all his brasses, makes a lot of noise, and assumes that he is literally accompanying the picture. He is keeping pace with the picture, but he is not playing an accompaniment to it. He is detracting from the picture in exactly the same proportion to the amount of noise he is making. If the picture is tense, the audience needs all of its senses to watch it. It can't stand having its ears strained at the same time.

It is our policy to refrain from all climaxes until the end of the picture. Whenever you hear us play a big climax you may be sure the wedding bells are about to ring. We work up to our climax slowly and systematically. Whoever has had any experience directing human beings, will find no difficulty directing the music to accompany a picture. It's all stage directing, whether the people talk, or simply move, but the experience is invaluable, and a musical director who has been in the theatrical profession will be greatly aided in his work of intelligently directing an orchestral accompaniment for a screen production.

"The Quickening Flame" (World)

Love theme suggested: *Tears,* Zamecnik (Fox).
Open picture with theme.
Title: John Steele, an American—a light intermezzo.
Yoshida enters dressing room—furioso.
T. You boys take him—light caprice.
T. A week later—theme.
T. I've hired him—light intermezzo.
T. In a London suburb—heavy agitato.
T. I just heard the postman—theme.
T. The following night—a one-step.
John enters—rapid agitato.
T. In the gray hours—dramatic.
T. Six months later—pathetic theme.
T. That night—theme.
T. Next morning—slow plaintive.
T. Hester, do you know—theme.
T. So they were married—dramatic.
Jap watches Harlon—mysterioso.
Scene fades to Hester—pathetic.
T. Maizie torn between her—theme.
Maizie returns home—sombre, slow.
T. You will find him—agitato.
John answers phone—dramatic.
T. Now I'm going to bring—hurry.
T. Listen just a moment—plaintive.
T. He was always a crook—agitato.
Harlon meets death—theme to end.

* * *

"Taxi" (Triangle)

Theme suggested: *Under the Willows,* Herbert. Open with theme until
Title: Thatcher Tremont—old popular song.
T. Vivian Vivierre—light polka.
T. Goodby legacy—theme.
T. Nerve and plenty of it—an intermezzo.
T. Far from his beaten paths—a gavotte.
T. Now I'll hear some—a caprice.
T. Tam comes to town—a waltz.
T. Mr. Beamer calls—theme.
T. Mr. Randolph wants you—a caprice.
T. The following night—light intermezzo.
T. The completion of the plan—sinister.
T. Bobby's driving—somewhat agitato.
T. Send all the boys—a caprice.
T. Thanks gentlemen—theme.

* * *

"The Pest" (Goldwyn)

Love theme suggested: *Dreamy Amazon Waltz.*
Title: Blanche—a light gavotte style.
T. The home of the owner—a burlesque theme.
T. Little Flip Fogg—a bright intermezzo.
T. Blanche's party—a waltz.
T. Gene's clerical work—rather sinister.
T. All dressed up—a burlesque mood.
T. Here I am—a one-step.
T. I am going to dance—burlesque to action.
T. They asked me here—theme.
T. Between Harland and—dramatic.
T. The following day—rather mysterioso.
T. Late afternoon—theme.
T. After night — mysterioso into hurry to action.
T. After the search—a rapid galop.
T. The success of—somewhat dramatic.
T. Life is run—somewhat serious.
T. What's the matter—theme.

SAN FRANCISCO—THE CALIFORNIA

Japanese Music Features Hayakawa Film

A delightful musical setting was given Sessue Hayakawa's latest production, "A Courageous Coward," by the California Theater Orchestra under the direction of Herman Heller. The opening number was the overture from "The Mikado." Other numbers were *Nipponese* by O'Sullivan, *Fuji Ko* by Shelley, *A Japanese Sunset* by Deppen, *Dance of the Demons* from "Prince Ador" by Rubner, *In a Chinese Tea Room* by Langley and *Japanese Love Song* by Thomas. Many popular numbers and college songs were used through the picture.

Popular numbers from the various musical comedy successes were used on the Mr. and Mrs. Sidney Drew comedy which helped to put it over.

* * *

PITTSBURG—GRAND

Parenteau Uses Our Composition for Hart Film

For Wm. S. Hart in "The Money Corral," Zoel Parenteau, compiler of the musical programs at the Grand, used his own composition, *Love Flies Everywhere,* as the love theme played at intervals throughout the play. At screening, Burgmein's *Florindo* was used. Fucik's *Thunder and Blazes* was exceptionally good for the circus scene, for it is seldom that a circus comes to town without this number on the musical score.

To express the joy of Beeson and his audience when he wins the shooting match, *Fete Boheme* by Massenett was well adapted. In the barroom scene German's *Merrymakers' Dance* was effective. *Johnny's In Town,* by Meyer, was played for one of the dance scenes in Collins home. The other numbers were: *Danse Languide,* Saenger; *Serenade de Pierrot a Pierrette,* Burgmein; *Danse Miniature,* No. 3, Ansell; *Sarabande,* Bohm; *Trois* Pieces, No. 3. Massenett; *Traumerei,* MacDowell.

LATUS.

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CLEVELAND—STILLMAN

"Gypsy Love" Accompanies "For Better, For Worse"

"For Better, For Worse," playing this week at Loew's Stillman, is undoubtedly the finest feature photoplay that has been put forth under the auspices of Cecil B. DeMille, according to Manager Jack Kuhn of the Stillman Theater. That his opinion is duplicated by thousands of others in the city is evident by the extra large attendance that has been present for every showing of the picture. Both picture and cast met with universal approval.

The story of the play was written by Edgar Selwyn, and the cast includes Elliott Dexter, Theodore Roberts, Gloria Swanson, Wanda Harley and others.

Suitable to the context of the picture was the music selected by Director H. L. Spitalny, for an accompaniment. He opened his overture with Lehar's "Gypsy Love." Strains from "Gypsy Love" percolated through the entertainment. This was varied with the introduction of *My Best Girl, Elinor* and other light tunes with a heart interest. LOEB.

SCREEN PLAYS AND PLAYERS

BRITISH FILMS "OUT OF LUCK" IN NEW YORK EXHIBITIONS

Too Many Counter Attractions Conflict With Series of Private Showings of English Made Pictures

IT was to an "out of luck" proposition that W. Arthur Northam bumped into when he arranged for a series of special exhibitions of British made films atop the New York Theater, New York. And Mr. Northam went to a lot of time, trouble and expense in arranging the showings. He hired the New York Roof for four days from the Marcus Loew offices and engaged a big orchestra to lend the proper musical atmosphere with special programs. And there were special invitations as well as printed matter that were sent out prior to the opening of the pictures here, there being no charge at the door, the exhibitions being a complimentary affair.

Mr. Northam started his showings May 6. Here luck broke against him as that was the big day for the 77th Division parade on Fifth Avenue with all of New York out for the outdoor doings. Barely a corporal's guard turned out with May 7 hitting a downpour of rain that knocked the attendance all to pieces.

Thursday morning, May 8, had the pictures starting at least a half hour or more later than scheduled as the day before also saw a later start. The turnout on Wednesday and Thursday was not representative of New York film experts who generally are on hand for "first night" feature openings or at private sessions where none but the critics dare to tread.

A further blow came May 9 when all of the critics (film) and the big state rights buyers and all the big men of the New York film world went over to the initial showing of the new Rothapfel Unit.

It appeared the concensus of opinion among the local reviewers that the films needed revamping as a whole, with the releasing titles of the pictures needing rechristening and the subtitles written in a snappier and breezier manner. Several of the pictures seemed interminably padded which condition can be remedied, but there were sections of photography that were well nigh perfect.

Mr. Northam had a varied supply of English films, ranging from the comedy cartoon types to the melodramatic subjects, most of which are adapted from popular novels.

COMPANY FORMED FOR EMPEY FILMS

Important Banking Interests Associated With Soldier in Production of Big Features

A million dollar company has been formed to produce special features in which Sergeant Arthur Guy Empey will be starred.

The incorporation of the Company known as the Guy Empey Pictures Corporation, revealed the officers as follows: President, James F. Shaw, vice-president, Arthur Guy Empey, and secretary and treasurer, F. C. Richardson.

Empey is now appearing in "Hell on Earth," a picture of which he is author, and which will be distributed through Select as a special attraction. Betty Blythe, Sally Crute, William Dunn and Marguerite Courtot are in the supporting cast.

. . .

Two New Universal Serials Planned

Joe Brandt, manager of Universal's serial department, has left on one of his visits to Universal City, Cal., where he expects to start two new serials within the near future. At the present time there are four producing companies working on serial pictures at the Universal studios. The four directors for the serials are, Henry McRae, Jack Jaccard, James Horne and J. P. McGowan.

Four stars are employed by the Universal for the leading parts of the serials. They are Marie Walcamp, James Corbett, Elmo Lincoln and Eddie Polo.

Texas Guinan Westerns in Great Demand

The Frohman Amusement Corporation within four days after they announced the release to state-right exchanges of the series of twenty-six Texas Guinan two-reel Westerns, and twenty-six single-reel Mack Swain (Ambrose) Comedies, had disposed of more than 60 per cent of the entire United States, as well as the entire foreign market.

The original plan of the Frohman Amusement Corporation will in all probability be extended. The New York office is advised by William L. Sherrill, who is at present supervising the initial releases, that "The She Wolf," originally intended for two reels will be in five reels.

The first release of the Texas Guinan Westerns is scheduled for May 15, and the first Mack Swain Comedy for May 20.

. . .

No Sunday Pictures for Jamestown

The Jamestown common council has enacted an ordinance making Sunday moving pictures unlawful. The question has come up frequently in the last few years and various clergymen have been strenuously working to make it uncomfortable for the theater managers. The council's decision has too recently taken effect to know the outcome of the matter.

TRUEX SERIES OF COMEDY FILMS

A. J. Van Beuren Signs Actor for Number of Two-Reelers

Ernest Truex, screen and stage star, has been signed for a series of comedy films by Amedee J. Van Beuren, president of the V. B. K. Film Corporation.

In signing Mr. Truex, Mr. Van Beuren states that he is continuing his policy established with the Sidney Drew pictures, in making refined comedies of feature quality. The Truex comedies, he stated yesterday to a Mirror representative, will be of the same high standard as present releases.

Good stories are wanted for the series and synopses should be sent to the V. B. K. Film Corporation, 220 W. 42nd Street, New York.

. . .

Lou Tellegen Signs With Goldwyn

Geraldine Farrar left Saturday to start work in Culver City at the Goldwyn studios. She was accompanied by her husband, Lou Tellegen, who also is to star in Goldwyn pictures.

Mr. Tellegen made a favorable impression as a screen star with Paramount a few years ago. He will play opposite his wife, Geraldine Farrar, in a series of pictures to be made this summer under the direction of Frank Lloyd.

. . .

Second Pioneer-National Production Finished

Special wires from Los Angeles announce the completion of "The Long Arm of Mannister," the second of the series of specials which the National Film Corporation is making for the Pioneer. Henry B. Walthall plays the leading role in this production. "The Long Arm of Mannister" is a screen dramatization of one of E. Phillips Oppenheim's sensational novels.

. . .

"Bolshevism on Trial" Breaks Records

The entire circuit of Marcus Loew Theaters in New York and Brooklyn is playing "Bolshevism on Trial," Select Pictures' special attraction, to figures which are setting records in many houses on this circuit.

. . .

Hugo Riesenfeld, Host

Hugo Riesenfeld, managing director of the Rialto and Rivoli theaters, was the host at dinner at the Hotel Commodore last Thursday night, attended by fifty newspaper writers and associates in the direction of the two theaters. The object of the affair was to give Mr. Riesenfeld and his new press representative, Ralph Edmunds, an opportunity to become better acquainted with the newspaper men and women.

Constance Talmadge Film Corporation Will Be Formed.
New Metro Studios In Hollywood Are To Be Enlarged.
Blackton Signs Julia Swayne Gordon And Van Dyke Brooke.
Elliott Dexter To Be Starred By Famous Players-Lasky.
Pierre Wolff Play, "The Gutter," For Dolores Cassinelli.

ROTHAPFEL SHOWS UNIT PROGRAM

Complete Bill With Pursuit of Happiness as Theme —Music a Feature

In the final analysis, it is the idea that really counts. The degree of merit with which the idea is worked out, of course, classifies it. Samuel L. Rothapfel has incorporated a great idea in the Rothapfel Unit Program, the first issue of which was shown to an invited audience at the Rialto Theater last Friday morning.

It is a complete program for a two and a half hour's show, produced, as to films, with an underlying theme, and embracing a musical score (overture and setting) that establishes atmosphere and holds it throughout. The first program has and the succeeding ones will have an overture, scenes to append to current news films, a poetic reel, a five-reel feature and a comedy. All the films are to be produced under the direction of Mr. Rothapfel, who will also make the musical arrangements. Full orchestra, small orchestra and organ or piano arrangements will go with the program according to the requirements of the theater in point.

The theme for the first program is the pursuit of happiness.

The overture is an arrangement compiled by Mr. Rothapfel and Hugo Riesenfeld, called "First Unit Program 1919." It starts off the proceedings with certain impetus. The second number is "The Wood of Fair Water," an immortalization of the famous achievement of the U. S. Marines at Belleau Wood, that is arranged for use as a climax of a news or magazine reel, which Mr. Rothapfel feels should be left to the choice of the exhibitor, who generally prefers to offer his own selection of current events.

Following comes "The Last Hour," a screen interpretation of Massenet's "Elegie," with, of course, the orchestra playing the composition. The single reel "novelty prelude" transferred with telling effects the thought incorporated with "Elegie" and it serves thoroughly the purpose for which it is included in the program —placing the onlooker in a responsive mind for the theme of the feature following and assisting in a great measure in building up atmosphere.

The feature, really the backbone of the program, is "False Gods," a picturization of E. Lloyd Sheldon's play of the same name. The story tells of a young architect and his wife who have been advised that happiness lies in the false gods of financial success, social position and power. A realization of their mistake is brought about by a logical series of events and they find happiness, finally, in simpler things. Mr. Rothapfel has produced the material supplied with full value, and has selected a competent cast which does excellent work. The principal parts were played by Grace Darling and Hugh Thompson. TIDDEN.

(*Screen News cont'd on page* 821)

RICHARD BARTHELMESS

A young star who is fast becoming famous. His work in Griffith's latest production "Broken Blossoms" is especially good

GRIFFITH—THE GREATEST OF THEM ALL

BY MARK VANCE

Small Beginnings of the Screen's Biggest Figure — Prominent Stars and Producers Who Were Schooled by D. W.—A Natural Revolutionary and Some of the Results of His Genius

DAVID Wark Griffith! What a name to conjure with! Beyond all doubt the biggest name in filmdom and one that for all time to come, where the motion picture industry is discussed, will release a floodgate of memories.

Griffith is the man who accomplished many things and accomplished them well. Not only will he receive unquestionable credit for having made the biggest picture of modern or any other times in "The Birth of a Nation," but he will also be recognized by historians as the man who established the film as a $2.00 admission proposition, able to offer amusement "opposition" to the biggest of the legitimate shows.

Greatness That Will Live

Griffith has achieved a greatness that is not only his today to enjoy, but is bound to live long into future ages when he has "shuffled off this mortal coil." Many great men who have done things worth while in art, literature and science have had their works improved upon in some way, or embellished by others so that to a certain extent the edge has been taken off of the achievement of the original. But not so with Griffith. He not only is the unquestionable pioneer of the multiple-reeled films, but is today the foremost living picture producer of the age.

While "The Birth of a Nation" is generally regarded as his most noteworthy accomplishment, he has turned out other elaborate subjects that have added to his greatness as the biggest picture producer in the business. He demonstrated wherein his producing genius lay, not only with "The Birth of Nation," but with such film spectacles as "Intolerance" and "Hearts of the World," to say nothing of his most recent work, "Broken Blossoms" now being shown at the Cohan Theater, under what is termed the Griffith Repertory Plan.

Born in Kentucky

David Wark Griffith is just thirty-nine years of age. He first saw the light of day in the little town of LaGrange, Ky., which is near Louisville. This proximity enabled him to trip up there infrequently to obtain "insides" on "big city life."

His father was Jacob W. Griffith, who later became a brigadier-general in the Confederate army. D. W.'s father enlisted as a private and won his spurs on the battlefield, and it is recalled that in the Griffith brigade was the father of Irvin Cobb, the well-known American story-writer and humorist. Griffith senior was dubbed "Roaring Jake," this appellation coming from the stentorian tones that he used. His deep voice could be heard a mile away when giving army commands. D. W. has his father's voice, his vocal prowess lying in the main in a strong, lusty pair of "pipes." In the years when Griffith was directing films, that resonant voice stood him in good stead.

A Fiend for Reading

David Wark Griffith attended local schools and obtained as much schooling as he could in Louisville during his younger days. One thing was manifestly certain and that was he was a fiend for reading, absorbing anything that he could get his hands on and not caring a bit whether he ate or slept as long as there was another chapter of his story or book at hand.

According to the Fates that had Griffith's life in hand, it chanced that the possession of a lonely quarter, garnered through doing chores in his native town, enabled him to see a good show in Louisville after he had landed in the latter town. The show was a serious one with the star none other than Richard Mansfield.

Decides to Become an Actor

He sat in the gallery. Nothing escaped him, and that night he had solemnly sworn to become an actor. No, dear reader, the boy did not run away from home as it might be surmised from the decision to become a stage star. He arranged with his father to quit the old place and try the field that was rich enough to help him attain his hearing.

He was not the only child in the family. There were two brothers and two sisters, but D. W. was the only one to become actively engaged in the theatrical profession, although later his brother, Albert, known commercially as Albert W. Gray, became associated with the management of the New York Griffith offices when the big Griffith pictures were produced.

Lands in New York

D. W. joined a traveling company and the first thing he knew he landed with all fours upon New York. He thought it was the heart of New York, but it was Brooklyn, and the young man was there for two days before he discovered where the real Broadway was located. He now laughingly relates his initial Brooklyn experience, and also recalls his first connection with the traveling company which had a manager that seemed born with an ungodly desire to dig up the remotest and obscurest towns on the map on his wildcatting booking layout. Among his first legitimate engagements as an actor was one with James K. Hackett's company, although he was affiliated with other acting organizations later.

Griffith as a Playwright

Griffith had a bug for writing plays at that time. His first subjects dealt with sex plays which seemed to be ahead of the times judging from the experiences which befell them when they were produced. One entitled, "The Fool and the Girl," was produced by Hackett, while another was put on by Klaw & Erlanger For several years he alternated between writing plays and acting, making New York his permanent headquarters.

While still reading everything that his hands touched or his eyes saw, he learned of the picture activities of the old Biograph Film Company down on 14th Street, then the home of the general offices and where the first studio of the Bio was established..

Enters the Film Game

D. W. decided to enter the film game. He went to the Biograph with scenarios when told that the Bio was on the market for scenarios. The placement of several subjects resulted in his permanent connection, first with the scenario department, then the acting section, taking up direction when the first opportunity came his way to handle the Biograph company when working at the studio.

It is recalled that in the old Bio days Wallace McCutcheon's father was there and Mr. Kennedy was one of the "brains" behind the general output. Those days the camera man was the big noise around the studio; his word was law in fact, and he really did most of the directing.

Pickford and Sennett

It was Griffith who made it possible for the little Mary Smith of Brooklyn to become the Mary Pickford of the films. When working for the Bio, Little Mary received the magnificent sum of $25 a week, with Griffith having the fight of his life to convince the directors that she was deserving of a ten dollar raise. Mary Pickford's subsequent rise to a weekly stipend that would wreck several banks, needs no repeating at this juncture.

Then there was Mack Sennett. He turned up at the Biograph one day, and told Griffith that his stage experience rested with his days as a chorus man. Sennett was a blond, young Irishman and his first screen assignment was that of a waiter. In turn, his rise was rapid, and his career and subsequent earnings as a comedian and then director and producer reads like one of the fairy stories of grandmother's days. It was Griffith who started Miss Pickford, and it was the same D. W. who gave Sennett his start in film life. Then there are Lillian Gish and Dorothy Gish and Norma Talmadge and Constance Talmadge and Blanche Sweet and Robert Harron and Douglas Fairbanks and Wallace Reid and a host of other famous picture stars too numerous to mention, who owe their celluloid prominence and popularity to Griffith.

Many Well Known Directors

And he has enabled a large number of young men not only to obtain recognition and prominence as actors in the cinema world, but he has made it possible for former coworkers and assistant directors to reach a niche whereby today they command fabulous amounts for directing pictures. This list includes such familiar names as Allan Dwan, Marshal Neilan, Raoul Walsh, Chet Withey, Christy Cabanne, James Kirkwood, Del Henderson, George Seigmann, Elmer Clifton, etc. Griffith invented so many popular phases and uses of the camera that at least 75 per cent. of the innovations in picture making must be credited to his creative mind.

The First "Close Up"

There's the "close up." It was Billy Bitzer, the camera expert, who has been with D. W. since the early days of the Bio, and who is now at his right elbow and left hand with his expert ability, who thought Griffith was plumb daft when D. W. requested him to take some close-up pictures. Billy took them, and when they were first seen by D. W., he exclaimed, "The very thing I want!" In a little obscure New York picture house, then known as the "dump," the first "close up" was screened. The audience yelled, and shouted "where are the legs?" when the head as large as a mountain came right up to their very eyebrows so as to speak. But it was a great novelty, and its success was certain from that moment on.

Then there is the "long shot." That is Griffith's. A chap named Marvin was handling the camera. It was at Fort Lee, and Griffith decided that a view of the countryside at long range was necessary. Marvin backed out on the proposition, saying that it was a waste of film and time. Another man took the camera, and from that time on the "long shot" became a vital factor in the general manufacture of pictures.

Other Innovations

Griffith made it possible for the introduction of ideas that resulted in suspense being inducted into the running of pictures by using what was styled the "cut back." And then there was the "fade-away," and other things so identified with camera work that you have only to add Griffith's name when mentioning what phase they cover of studio work.

Then there's the one-reeler and its subsequent enlargement to two, three, four, five and so on until Griffith thought nothing of grinding out enough film to make any length film he desired.

Balk at Two-Reelers

When Griffith made his first two-reeler the men paying him his salary balked like mules. They refused absolutely to run a multiple-reeled

subject. Griffith laid down the law insofar as his own services were concerned. The owners finally relented by allowing one-half of the subject to be shown one day and the other half the next. In this manner it was operated like a serial, but it was the commencement of the increase in picture lengths. When Griffith made an extended subject and the cost price of $500 was turned in to the owners, one man (it is said it was Pop Lubin) kicked and remarked what undue extravagance was hitting film making. In fact, Griffith states that it was starting a regular revolution to insist on the increased cost of picture making at that time. But the passing of time and the subsequent expenditure of a half-million in one subject alone demonstrated that Griffith knew what was in the future storehouse.

Not Opposed to Stage Stars

Contrary to a general belief and an oft-repeated report that he was opposed to the placement of legitimate players on the screen, Griffith would have had stage stars in his pictures long before he did had it not been for the difference in salaries. It was he who tried every inducement possible some years ago to have Julia Marlowe and E. H. Sothern jointly star in pictures. But their salaries were such that the makers of the films did not think the gamble warranted the investment. So Griffith had to stick to the direction of films with the film stock players at hand.

"Birth of a Nation"

He startled the world with "The Birth of a Nation." When it was announced that this big film offered in 12 reels (12,000 feet) although Griffith had "shot" 138,000 feet, would be shown at a Broadway theater at $2.00 top, the theatrical wiseacres thought it was the idle jest of a crazy man. But Griffith brought it to New York, and on March 3, 1915, the prophets and wizards of the amusement world gathered in the Liberty theater to scoff and to give this "two dollar picture" the ha-ha. But the wise men of theaterdom remained to praise, while for forty-seven consecutive weeks the public besieged the house in its frantic endeavor to get inside at $2 per.

In addition to the harvest of forty-seven New York weeks, the picture was shown for twelve at Brighton Beach Music Hall, with the following spring having it on exhibition in the "subway or tube" circuit of New York.

Long Runs in Other Cities

In succession followed twenty-six weeks at the Tremont, Boston, with eight or nine weeks played at the Majestic there; forty-four weeks in Chicago where it opened in June, 1915, at the Illinois and then switched to the Colonial where it remained until the next March, with subsequent "repeats" at all of the outlying Chicago houses; eighteen to twenty weeks in Philadelphia, with the time divided between the Forrest and Chesnut Street Opera House; fifteen weeks in St. Louis, splitting the time between the Olympic and the Garrick; twelve at the Grand, Cincinnati; twelve at the Euclid Avenue theater, Cleveland; about ten in Detroit, and long, long engagements in both San Francisco and Los Angeles, with all the principal cities of the United States having the picture for an extended period.

Canada and England

There were "Birth of Nation" runs in Montreal and Canada. Theodore Mitchell and Albert Gray went to London where Mitchell worked up American exploitation methods in the showing of the film at the Scala and then later at the Drury Lane theater. It was exhibited in Manchester, Liverpool, Birmingham, Glasgow, Edinboro, Leeds, Dublin, and all the British provinces. George Bowles took the picture to Australia where it had long and profitable engagements in Sydney, Melbourne and the adjacent territory.

Guy Crosmull Smith had charge of the film when it was shown in South America, where successful tours of all the principal cities and territories were made in the first-class theatres of that country.

Thirty-Four Complete Outfits

At one time there were thirty-four complete touring outfits of "The Birth of a Nation," which greatly outnumbered any list of traveling companies of any one piece, the nearest approach being "Peg Of My Heart," which had out eight traveling companies.

The estimated earnings of "The Birth of A Nation" is placed at $4,000,000.

Mr. Smith, now in New York after his long South American tour, declares that the countries and cities he visited showed remarkable appreciation of the "Nation" film, and that wherever it played, whether in Buenos Aires, Valparaiso, Ascunsion (Argentina), Lopaz (Bolivia), or Africa (Peru) the response was the same. The best theatres were played, the prices the same as a traveling company and the houses always large and enthusiastic.

Censorship Trouble

The "Nation" was made the goat, it seems, of political battles in several states with a later permit granted for the film to enter the states in question. It was something like two years before "The Birth of A Nation" was enabled to show in Ohio, a turn of affairs due to the induction into office of a new governor. A similar condition existed in Kansas, where at least a year went by before the ban was lifted and the picture granted a license to show there.

But both Ohio and Kansas turned out en masse to see the film that had created such a sensation in all the other states, and outfits to this day are hitting up the territory that is still virgin.

The MIRROR representative got it straight from Theodore Mitchell, who handled all of the main press work for "The Birth of a Nation" and who worked in harmony with J. J. McCarthy, who had assumed the general management for the film outfits and who had the general distribution and booking under his wing as well as the exploitation, that the film had been shown in every big city in the civilized world. But it was Theodore Mitchell who proved the publicity Trojan that enabled McCarthy to grab perhaps the greatest amount of press matter ever given to any attraction, legitimate, musical or otherwise.

Griffith's Publicity Record

It is a safe bet, no doubt, that there has never been any traveling attraction that got one-third the publicity that "The Birth of a Nation" received.

While there were thirty-five companies playing the country at large with "The Birth of A Nation," there were not more than fifteen at any one time that later played Griffith's other big celluloid spectacle, "Intolerance." The latter made a wonderful impression, was given some beautiful notices and was most successful in drawing large audiences throughout the world where shown, but its reception and interest was nothing compared with that which struck "The Birth of A Nation."

Griffith's "Hearts of the World" added another big feather in his producing cap, and it also made a barrel of money for the men who exploited it throughout the world, but its popularity did not overshadow that of "The Birth of a Nation" at any time.

However, it is the personal belief of Jack Lloyd that Griffith's "Broken Blossoms" will startle the world with its unexpected film strength, and that before the exihibtors get through with it that will have equalled the record of "The Birth of a Nation."

Expensive Road Outfits

Whenever any of the Griffith big "specials" went out on the road the outfit was far more expensive than the average person would imagine, as it was a film that attracted the crowds, and there was thought little need for any traveling strength of males. However, to each company of the thirty-five out at one time, there were twenty-five musicians to an outfit, with at least fifty people employed for chorus work, etcetera, with something like 1,750 people employed by the Griffith offices to enable all of the companies to keep on tour.

There were at least 15,000 people employed at one time or other by Griffith in some of his big film productions on the coast.

Writes His Own Titles

Reports to the contrary notwithstanding David Wark Griffith writes nearly all of his own titles and he is known to have a picture run at least fifty times in order to insert just the kind of title or caption he desired.

Jimmy Smith and his better half, Rosie Smith, are pretty valuable adjuncts around the Griffith studios, the Smiths handling the Griffith titling, but doing it under his personal supervision.

Griffith knows everything there is to know about a camera, yet whenever he has any important work to do and that right hand bower of his is around—namely William G. Bitzer—it's Billy B who handles the machine crank of the picture camera. And Billy has been so long with D. W. that he needs little telling as to his A-B-C's with a Griffith picture.

Popular in Europe

Griffith is well known in Europe personally. And it is D. W. to this day who numbers close friends among the nobility and royal blood of England, and this friendship was cemented all the more closely when Griffith went out of his way to make a series of war film for the British Government.

It will be recalled that Griffith was in London during the present war and was scheduled to make a hurry-up trip to another point of Europe, when he was requested by Lord Beaverbrook, who was handling some important matters for the War Government of Great Britain. Griffith was due to leave London at 7.30 a.m., and the British Lord was some seventy miles away at his country home, but he agreed to meet Griffith if the latter would be willing to spare him a little time. Lord Beaverbrook was granted the interview, although Griffith expected to meet him and still keep his departing time per schedule.

The nobleman came to London and interested Griffith so in the war project at hand that dealt with the making of a big picture for the British Government that Griffith cancelled his reservation, spent several hours in company of Lord Beaverbrook with his acceptance of the invitation to produce the picture desired.

Helps Great Britain

In return for Griffith's willingness to co-operate and aid with the British Government in its film project, that in return Griffith was permitted to take his cameramen and acting principals to the very front line—scenes of which were a part and parcel of "The Hearts of the World" when it was produced.

Griffith is a stickler for hard work. In fact the proverbial bee has nothing on D. W. when it comes to using up physical energy and mental stability. He arises at 7.15 a. m., and at 7.45 on the dot is in the gymnasium where he takes on Kid McCoy (the original Kid McCoy of pugilistic fame) for a half hour's boxing stunt, and from the opinion of those who have watched D. W. and the Kid in action say it is no old men's meeting, in fact they mix it up roughly, rigorously and excitingly every day. Every gymnasium bout is followed by an ice bath—not water that's ice cold naturally, but water that is cooled by ice poured into it by Griffith's valet for that especial purpose.

D. W. Alert at 9 a. m.

At 9—it's always the zero hour for Griffith to go his daily duties at the Griffith studios—D. W. is on the job. And D. W. doesn't leave when the whistle blows six or the cuckoo clucks nine, but time and again the hour is 10.30 p. m. when Griffith finally takes leave of the work shop. And often it is 4.30 a. m., but despite the lateness of the hour in quitting the studio, Griffith is back on the studio deck at 9 o'clock the next day.

Griffith has no social connections beyond being on speaking terms with the leaders of the different "400" sets of the country, and he makes no effort to lead any gay ballroom parties or be the high jinks at some gala society event.

Griffith as his bent when a kid in knee pants is just as crazy about reading; his great love for literature or fiction is still uppermost in his mind the moment his attention is not absorbed in the making of a film.

Since returning from Europe LILLIAN GISH has been featured in the following pictures: "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "A Romance of Happy Valley," "Broken Blossoms" and "True Heart Susie."

Since appearing in her immortal characterization of the Little Disturber in "Hearts of the World" "DOROTHY GISH" has been featured in the following Paramount Pictures of her own production: "Battling Jane," "The Hope Chest," "Boots," "Peppy Polly," "I'll Get Him Yet" and "Nugget Nell."

Robert Harron

In the following
GRIFFITH Productions:

"Hearts of the World"

"The Great Love"

"The Greatest Thing in Life"

"A Romance of Happy Valley"
and
"The Girl Who Stayed at Home"

GEORGE FAWCETT

IN

GRIFFITH PICTURES

DO YOU WANT TO REPRESENT THE MIRROR

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CAPITOL THEATRE BLDG., N. Y.

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore

AT the Brunton studios the big attraction at present is the New York street set which will be used in Mary Pickford's picture now being directed by Sidney Franklyn. "The Hoodlum" is the name under which this picture will probably be released by First National Exhibitors' Circuit. The set is over 230 feet long and about the width of the average street on the east side of New York. At the further end where another street crosses, there is a fire station which will be equipped complete with a company of firemen and apparatus. Most of the buildings are four or five stories high. On the ground floor of one there is a movie theater with a show going on inside. All of the buildings are of brick. In fact it is an exact reproduction of an east side street except that there is no pawnbroker's shop. We spoke to Mr. Max Parker the technical director about this error and he immediately paid us a compliment. It said that out of several hundred people who had viewed the set we were the first to notice the absence of the "hockshop." (Wonder what he meant by that?).

On stage V we found Jack Pickford making "Burglar by Proxy," which will be the last he will do on his contract with First National. His next will be "Little Shepherd of Kingdom Come," for which Mrs. Charlotte Pickford, his mother, paid $10,000. The releasing company for this picture will be announced later.

Bert Lytell fired the opening oratorical shot in the Victory Loan campaign in the exclusive West Adams district of Los Angeles.

Finis Fox has completed the script of "Family Trees" and is looking for another suitable story for Emmy Wehlen.

Dr. Sidney Broadbent, the official Metro physician, spent his time at the studio during the filming of the circus for "One-Thing-At-A-Time 'O'Day," ready for emergencies. The only two mishaps that occurred were not casualties, however. First Eileen Percy did an extemporaneous back flip from a trick horse to the ground, missing the wooden ringside by two inches. Then an elephant tried to kiss Bert Lytell, but slipped and bit his glasses off instead.

John J. Conley has been promoted from Metro's reading department to an assistant directorship. He is with Charles Swickard, who is directing May Allison in "His Father's Wife."

Edwin Carewe returned from a two-week business trip to New York, said "howdy" at the studio, and then rushed off for a visit to San Diego, Cal.

Darrell Foss returned from a five-day trout fishing trip in Ventura County with some new fish stories.

Thomas Santschi has completed his work with Anita Stewart and is waiting at home every minute for the Katterjohn director to give him "a ring" to come to the studio for the first scenes in the new story. Santschi gardens meanwhile, though the war is over and Hoover is nearly forgotten. Tom is planting potatoes—he always did, anyhow.

Claire Du Brey is playing in a new picture with Frank Keenan at the Brunton studios. Miss Du Brey each picture adds to her long list of prominent male stars with whom she has played, and each, in her way of expressing it, means a great deal, for her ambition is very high.

Mary Anderson and Rosemary Theby are renewing a good old acquaintanceship while working at the Horsley studios in Los Angeles. Mary knew Rosemary back in Brooklyn a few years ago when she first went into films.

While George D. Baker, the Metro director is taking a well-earned vacation from the megaphone, George D. Baker the writer, is still on the job in his office at Metro studios in Hollywood. When the two continuities he is now engaged upon are completed, however, Mr. Baker the writer will also rest upon his labors.

Frank Borzage enjoyed a very prosperous and happy birthday, only twenty-seven, and how successful a director! He was signed that day to direct Fred Stone, who comes west to make films; also Friend Wife staged a big dinner party for him at the beach.

"The Red Glove," the sensationally thrilling Universal serial starring Marie Walcamp, has been completed at Universal City under J. P. McGowan's direction. Miss Walcamp is enjoying a brief vacation before starting another chaptered melodrama.

Eddie Polo is spending a few days at Catalina Island, battling with the mammoth tunas and jewfish, having finished the Cyclone Smith series of two-reel westerns under Jacques Jaccard's direction.

Priscilla Dean and Monroe Salisbury motored to Fresno and Bakersfield to lead the grand march at motion picture balls staged by exhibitors in the two California cities. Miss Dean just completed Bayard Veiller's "The Chatterbox," while Salisbury recently finished "The Open Road" under Rupert Julian's direction.

Harry Carey is well under way with "A Man of Peace," a six-reel western by Jackson Gregory, with Jack Ford directing.

The illness of James W. Horne, James J. Corbett's director, caused production to cease temporarily on "The Midnight Man," Corbett's serial.

Joe Martin, orang-outang, Charley the elephant and Caesar the lion are being put through their paces preliminary to starting another William S. Campbell animal comedy.

Eric Von Stroheim, who is filming "The Pinnacle," a six-reel Alpine melodrama, has returned from Idylwild where he has been shooting snow scenes.

Director Lynn Reynolds is well into the midst of "A Little Brother of the Rich" which is being made from Joseph Medill Patterson's well known novel.

Charles Ray announces he will make his own pictures with a release on the First National Exhibitors on the completion of his contract with Thomas H. Ince, January, 1920.

Lloyd Ingraham, director, goes to Thomas Ince to make features with Douglas MacLean.

The Public Will Go Mad Over Her!

Destined to Become the Sensation of the Screen

MISS TEXAS GUINAN

Embodying all the LOVE, SACRIFICE, BRAVERY and GLORY of the women of the Great West in Twenty-Six SMASHING, STAGGERING, BEAUTIFUL, High-art, two reel Attractions composed from stories originally written for six reel productions.

To be released one every two weeks on the State Right Basis, commencing May 20, 1919.

This is the second announcement and sixty per cent of the entire world has been contracted for.

The returns on these productions alone will support any Independent Exchange on a profitable basis.

Everything is original, the story, the star, the method of staging, the advertising matter.

Contracts awarded to State Right Exchanges who know how to exploit and handle worth while productions.

THE FROHMAN AMUSEMENT CORPORATION

William L. Sherrill, *President*

310 Times Building **New York City**

GRIFFITH PICTURES

Belshazzar hears the approach of the Army of Cyrus. Scene from "The Fall of Babylon"

Richard Barthelmess and Lillian Gish in one of the most touching scenes, in a tenement room in the Limehouse district of London, from "Broken Blossoms"

Lillian Gish is ultra expressive even in a still picture. No one could mistake what is going on in her mind while she is gazing at her old shoes. Scene in "Broken Blossoms"

The spectacular raid on the dance hall, which is cleared out in a very few minutes by the police. Scene from "Mother and the Law"

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

Movie Stocks Again — New "Drive" Threatens—What the Stock Pictures Will Be Like—Big Men Still "Endorse," Despite the Many Fear or Favor Warnings

"Chicago, Ill.

"THE United States Moving Picture Company of Chicago is on the rocks, according to a statement made this week by Otto E. Freund, treasurer of the firm, which is being investigated in connection with 'blue sky' stock selling methods.

"About $110,000 worth of stock was sold, all prior to the passage of the blue sky law, mostly to small investors. Of this, all the assets that remain, according to Freund, is a $30,000 interest in the Rialto Theater and a lease yielding $25 a month."

And so it goes. One more concern engaged in selling movie stock is "through." The stock was sold "mostly to small investors"—the sort that go to your show and mine and who become interested in these securities because they seem to be a link with the Screen that has fascinated them for years.

"Not the Half of It"

But that isn't the half of it, dearie, nor the worst of it! I have it on the best possible authority that the greatest drive in behalf of bum film stock ever known, is coming off directly—just as soon as the Victory Loan is off the boards.

It seems that the public never *will* get wise and that reputable men who ought to know better will *not* stop handing recommendations out freely to stock jobbers!

All the new film enterprises, I learn, will be of the propaganda sort, for respectability's sake. None of the producers whose stock the American *pee-pul* will be invited to buy, will think of making mere low-brow comedies and dramas. They will make "pictures with a purpose." A good idea of what may be expected is to be had in the description of a feature called "Democracy," to be issued by the Democracy Photoplay Company, with offices in the Woods Theater Building, Chicago.

"With a Purpose"

I am not passing opinion on the merits of this picture, or on the sincerity of the people behind it, but I am instancing the style of story because it is of the type that I have reason to know will soon be widely publicized in movie stock literature.

"The story of 'Democracy' which I have prepared," says Lee Francis Lybarger, president and general manager of the company, "is not the product of a few years, but of decades of arduous and persistent intellectual toil. 'Democracy' is the fruits of labor of a lifetime. Failure to picturize the meaning and blessings of democracy to the whole world would be the most lamentable and crushing defeat my life's ambitions could know.

All About "Democracy"

"I shall concentrate all my thought and energy to the hope of making 'Democracy' a literary and dramatic monument to the heroism and valor which have utterly destroyed the armies of Autocracy and given mankind one more chance for Democracy, Brotherhood, Justice and Freedom."

The prospectus describes Mr. Lybarger as "one of the world's greatest thinkers, authors, and orators." Mr. Chaffee, a lyceum man, is secretary of the Democracy Photoplay Company and David L. Glover, a banker of Miffinburg, Pa., the treasurer. The concern is incorporated in New Jersey for $1,000,000. But it only wants to raise half of that!

"Were I able to pocket the whole of the five hundred thousand dollars to be raised, it would not equal what I expect out of my part of the net earnings of the picture," says the great thinker, Mr. Lybarger. "Many times that amount would not buy from me my scenario, if upon the condition that it was *never* to go on the screen to make its appeal to the eyes and hearts of humanity!"

The prospectus then explains why the half million "would not equal what I expect to make out of my part of the net earnings." The familiar bunk about motion picture profits is quoted—three thousand percent on "Birth of a Nation"; twelve hundred percent on "Neptune's Daughter"; six hundred percent on "Civilization"; three hundred percent on "Traffic in Souls" and six hundred percent on "The Million Dollar Mystery." The table runs about like every other that FEARORFAVOR has republished in connection with its Little Tales of Movie Stocks.

That Important "If"

"*If* 'Democracy' nets as much percent as 'The Birth of a Nation,' every hundred dollars invested will return three thousand dollars and every one thousand, thirty thousand," continues the prospectus.

President Lybarger brought several new ideas to the movie stock matter. His first plan was to limit each stockholder to one share of stock, but "bookkeeping difficulties, detail expenses, etc., made him change his mind. He *did* limit investors to five hundred shares of stock each!

Indeed, Mr. Lybarger's only reason for permitting the public to assist him in financing the feature was that it would "give him the co-operation throughout the United States as the stock is being sold from many branch offices in several cities."

"Then again, 'Democracy' literally means 'the people,' therefore, he felt it just and right to *permit the people to assist in the financing of their own cause* and to share in the profits"!

The literature goes on to say that a party in New York wanted to furnish all the money, but that Mr. Lybarger "would not entertain the thought for reasons above mentioned—besides this party would naturally have wanted the lion's share and the sole and exclusive control of the company."

The North American's Fight

My readers will recall the fight in Philadelphia on other movie stock promotion by the energetic "North American," It seems that a reporter by the name of McGarry, who had something to do with these movie stock exposures, walked into an office on the eighth floor of the Otis Building in the Quaker City the other day, there to see "Democracy Photoplay Company" lettered on the door and a "flock of currency" on the manager's desk.

Currency in Flocks!

Says McGarry: "The flock of currency had only a few minutes previously rested in the hands of a common man, but now it was on the desk, the common man having been thrilled with a tale that, boiled down to its essence, means he will get all of 108 percent on his money *if* the photoplay is made, and *if* it is produced and *if* the public supports it sufficiently to make such a return possible. And after that he will get dividends from the future earnings of the play, and that isn't all. For in addition to the common stock in the Democracy Photoplay Company, which is to be given to him absolutely free of charge when he makes his final payment for the capital stock, there will also be given to him share for share of the common stock of Feature Pictures Corporation, which represents 'an endless chain opportunity'."

Sharp McGarry!

Although, as I have related, President Lybarger "felt it just and right for the people to assist in the financing of their own cause," Investigator McGarry did not find the "Democracy" Philadelphia manager over-anxious for publicity. "You people drove some movie stock people out of here," said the manager, "and if this thing is not right, I don't want to get my name mixed up with it."

Then the manager very earnestly said that he would not have anything to do with a stock jobbing scheme. "But the men behind this proposition are absolutely square and above suspicion. Look into it from any angle you please."

"Looking into" the proposition, the reporter found that the public was asked to subscribe that little half million to a corporation which had not yet produced a moving picture play of any size and which had no authority on moving pictures on either its Board of Directors or upon its payroll!

But diligent inquiry disclosed that the corporation had one asset. "This asset is a scenario," declares Mr. McGarry—"or perhaps only the synopsis of a scenario."

When Will They Listen?

Then he goes into the endorsement evil that this page has called attention to for *so* long. I regret to say that one of them is by none other than our old friend, Charles S. Hart, former director of the Division of Films, Committee on Public Information:

"It is our sincere belief that the sort of thing you are doing is a most worthy and patriotic effort at this time. You have thought out a big picture, wonderfully effective. Any co-operation that we can give you in this office please advise us."

And this from G. W. Wood, assistant director, Division of Films:

"We have read the synopsis of your scenario, and it contains much material that should be of value in giving the people of this country an understanding of the principles and the causes leading up to the war, and the principles underlying America's part in it."

I cannot say too often that in approving the plot of a proposed motion picture, men of reputation cannot be too careful that such endorsement is not to be made a part of a stock selling literature.

Bryan and Brisbane Quoted

Undoubtedly neither Mr. Hart nor Mr. Wood knew the use to which their letters were being put, but Reporter McGarry, an honest investigator, says he found them in the Philadelphia circulars of the Democracy Photoplay Company.

He also found William Jennings Bryan and Arthur Brisbane boldly quoted.

Just as Mr. McGarry completes his Philadelphia investigations of "Democracy," Anthony J. Drexel, Jr., a young Quaker City millionaire, announces that he will make an effort to resurrect the Standard Film Industries, Inc., a movie stock affair, whose rise and fall was carefully followed in these columns last year. Stockholders in Standard Film Industries alleged mismanagement of the business by the chief promoter, one Louis B. Jennings, as we told at the time.

Say Nothing's the Matter!

Mr. Drexel, Junior, and Elliot Norton, a fellow director, now say that there has been no negligence and deny that they issued false statements about the prospects of the company to aid in the sale of stock. They also deny that Jennings diverted $400,000 of the assets and that fictitious notes were put among the assets.

Norton alleges in an affidavit that "the plan of operation of the business held every promise of success" when it was promoted by Jennings and Philip O. M. Mills. Mills went to France with the American Army and Jennings was then left in sole charge of the business, because he had knowledge of the moving picture business.

When this country entered the war Mills enlisted in the American Army and was killed. Drexel also enlisted and has just been released, while Jennings is now under indictment and has not yet been tried. The finale to this remarkable "movie stock" affair is awaited with interest.

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

"Oh, You Women!"

Paramount, Ernest Truex and Louise Huff, Written and Directed by John Emerson and Anita Loos

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Fine comedy." "Truex a success as film actor."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Attracts women." "Good satire."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

The boys of Fremont return from war to find be-trousered women in their jobs—for a little while.

* * *

"Help! Help! Police!"

Fox, George Walsh, Directed by Edward Dillon, Scenario by Raymond Schrock

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Walsh at his best in a refreshing comedy."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Walsh always draws here."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Fine
Photography .....Fine
Atmospheric Quality.....Good
Quality as a Picture.....
Comedy-drama of fair quality

WHAT IT IS

Romance of son and daughter of rival rubber magnates doesn't run very smoothly because a fortune-hunting suitor has the young Romeo accused of all the crimes in the calendar.

* * *

"The Best Man"

Hodkinson, J. Warren Kerrigan, Directed by Jesse D. Hampton, Scenario by Arthur F. Statter

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Fine Kerrigan production."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....High
Dramatic Interest.....Good
Technical Handing.....Good
Coherence .....Convincing
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS

A member of the U. S. Secret Service is sent on a dangerous mission, not the least dangerous part of which entails marrying a perfectly strange young woman. But she turns out all right, so everything ends well.

"Redhead"

Select, Alice Brady, Written and Directed by Charles Maigne

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Brady always a favorite."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Gripping
Technical Handling.....Excellent
Coherence .....Convincing
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Cabaret dancer marries a jazz-hound while they are both drunk, and makes a man of him.

* * *

"After His Own Heart"

Metro, Hale Hamilton, Directed by Harry L. Franklin, Scenario by A. S. Le Vino

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good comedian in pleasing story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Penniless young gentleman is offered a quarter of a million dollars if he will exchange hearts with an old plutocrat, but the young gentleman prefers to exchange somewhat more figuratively with the old plutocrat's niece.

* * *

"The New Moon"

Select, Norma Talmadge, Directed by Chester Withey, Scenario by H. H. Van Loan

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A Norma Talmadge can be counted on for full houses for whole week."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest .....Tense
Educational Value.....Good
Technical Handling.....Good
Coherence .....Convincing
Acting .....Good
Scenic Setting.....Excellent
Photography .....Good
Costuming .....Excellent
Historical Interest.....Good
Quality as a Picture.....Good

WHAT IT IS

A Russian princess flees persecution by anarchists, and refuses to register as the property of the state. Friend fiance comes to the rescue.

"The Road Called Straight"

Goldwyn, Louis Bennison, Directed by Ira M. Lowry, Scenario by Wilson Bayley

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Best war film I had that did not have battle scenes."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence .....Fair
Acting .....Fair
Scenic Setting .....Fair
Photography .....Fair
Atmospheric Quality.....Fair
Costuming .....Good
Quality as a Picture.....Fair

WHAT IT IS

Diamond in the rough from somewhere in the west, is married by an Eastern belle to save her father from ruin. Eventually after many exciting escapades, she is taught to appreciate his virtues.

* * *

"Charge It to Me"

Pathe, Margarita Fisher, Directed by Roy W. Neill, Scenario by L. V. Jefferson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Pleasing simple story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Unconvincing
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as Picture.....Fair

WHAT IT IS

Bride and groom disagree over money matters, and the pretty young wife gets into all sorts of difficulties when she sets out to earn her own living as a chauffeurette.

* * *

"Calibre 38"

General Film Co., Mitchell Lewis, Directed by Edgar Lewis, Scenario by Roy Middleton

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Great picture from every angle." "Wonderful acting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Gripping
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting .....Good
Photography .....Excellent.
Atmospheric Quality.....Excellent
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS

Montana cattleman solves the mystery of a murder and helps love's young dream along.

"Beating the Odds"

Vitagraph, Harry Morey, Written and Directed by Paul Scardon

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Morey's pictures always draw."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fairly Good
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Fair
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture
Fair production

WHAT IT IS

Exceptionally talented crook finds that his talents can be turned to big business with success. But he has to fight with everybody to keep straight.

* * *

"Castles in the Air"

Metro, May Allison, Directed by George D. Baker, Scenario by George D. Baker

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Charming star."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Beautiful daughter of the tenements conquers the tinsel and temptation of ushering in a theater, and wins a wreath of orange blossoms.

* * *

"The Amateur Adventuress"

Metro, Emmy Wehlen, Directed by Henry Otto, Scenario by June Mathis and Luther A. Reed

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Story has sameness." "No pep."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Good

WHAT IT IS

Pretty working girl, tired of her mode of living, schemes to get clothes befitting her beauty and hires herself out to keep the pampered son of a wealthy mother from marrying beneath him.

* * *

"Bare Fists"

Universal, Harry Carey, Directed by Jack Ford, Scenario by Eugene B. Lewis

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Carey pictures always go in my theater."

WHAT IT IS

Cheyenne Harry has promised his mother that he will do all his fighting without a gun, but when his kid brother is branded by a bunch of villains, well——

"A Regular Fellow"

Triangle, Taylor Holmes, Directed by Christy Cabanne, Story by Daniel Carson Goodman

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Big hit in my theater."

NAT'L BOARD OF REVIEW REPORT

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Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Excellent
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WHAT IT IS

A young fellow flees to South America to get away from a girl—and spoils it all by falling in love with her down there.

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Romantic cowpuncher conducts a mail-order love affair with somebody else's photograph.

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Exhibitor Comments: "Everyone knows the business a Pickford picture does."

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Little Judy, the "merry sunshine" of an orphan asylum, is adopted by a man whom she has never seen. But she finally marries him.

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Beautiful London woman marries a physician and tries to poison him when she sees an Egyptian she likes better.

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Box Office Value.....Fair
Exhibitor Comments: "Nothing unusual."

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Yankee Princess, Vita.	(*East*)	**Good**–"Pleasing story."

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

"Oh, You Women!"

Paramount, Ernest Truex and Louise Huff, Written and Directed by John Emerson and Anita Loos

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Fine comedy." "Truex a success as film actor."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Attracts women." "Good satire."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

The boys of Fremont return from war to find be-trousered women in their jobs—for a little while.

• • •

"Help! Help! Police!"

Fox, George Walsh, Directed by Edward Dillon, Scenario by Raymond Schrock

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Walsh at his best in a refreshing comedy."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Walsh always draws here."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Fine
Photography .....Fine
Atmospheric Quality.....Good
Quality as a Picture.....
Comedy-drama of fair quality

WHAT IT IS

Romance of son and daughter of rival rubber magnates doesn't run very smoothly because a fortune-hunting suitor has the young Romeo accused of all the crimes in the calendar.

• • •

"The Best Man"

Hodkinson, J. Warren Kerrigan, Directed by Jesse D. Hampton, Scenario by Arthur F. Statter

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Fine Kerrigan production."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....High
Dramatic Interest.....Good
Technical Handing.....Good
Coherence .....Convincing
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS

A member of the U. S. Secret Service is sent on a dangerous mission, not the least dangerous part of which entails marrying a perfectly strange young woman. But she turns out all right, so everything ends well.

"Redhead"

Select, Alice Brady, Written and Directed by Charles Maigne

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Brady always a favorite."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Gripping
Technical Handling.....Excellent
Coherence .....Convincing
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Cabaret dancer marries a jazz-hound while they are both drunk, and makes a man of him.

• • •

"After His Own Heart"

Metro, Hale Hamilton, Directed by Harry L. Franklin, Scenario by A. S. Le Vino

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good comedian in pleasing story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Penniless young gentleman is offered a quarter of a million dollars if he will exchange hearts with an old plutocrat, but the young gentleman prefers to exchange somewhat more figuratively with the old plutocrat's niece.

• • •

"The New Moon"

Select, Norma Talmadge, Directed by Chester Withey, Scenario by H. H. Van Loan

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A Norma Talmadge can be counted on for full houses for whole week."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest .....Tense
Educational Value.....Good
Technical Handling.....Good
Coherence .....Convincing
Acting .....Good
Scenic Setting.....Excellent
Photography .....Good
Costuming .....Excellent
Historical Interest.....Good
Quality as a Picture.....Good

WHAT IT IS

A Russian princess flees persecution by anarchists, and refuses to register as the property of the state. Friend fiance comes to the rescue.

"The Road Called Straight"

Goldwyn, Louis Bennison, Directed by Ira M. Lowry, Scenario by Wilson Bayley

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Best war film I had that did not have battle scenes."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence .....Fair
Acting .....Fair
Scenic Setting .....Fair
Photography .....Fair
Atmospheric Quality.....Fair
Costuming .....Good
Quality as a Picture.....Fair

WHAT IT IS

Diamond in the rough from somewhere in the west, is married by an Eastern belle to save her father from ruin. Eventually after many exciting escapades, she is taught to appreciate his virtues.

• • •

"Charge It to Me"

Pathe, Margarita Fisher, Directed by Roy W. Neill, Scenario by L. V. Jefferson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Pleasing simple story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Unconvincing
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as Picture.....Fair

WHAT IT IS

Bride and groom disagree over money matters, and the pretty young wife gets into all sorts of difficulties when she sets out to earn her own living as a chauffeurette.

• • •

"Calibre 38"

General Film Co., Mitchell Lewis, Directed by Edgar Lewis, Scenario by Roy Middleton

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Great picture from every angle." "Wonderful acting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Gripping
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting .....Good
Photography .....Excellent.
Atmospheric Quality.....Excellent
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS

Montana cattleman solves the mystery of a murder and helps love's young dream along.

"Beating the Odds"

Vitagraph, Harry Morey, Written and Directed by Paul Scardon

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Morey's pictures always draw."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fairly Good
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Fair
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture
Fair production

WHAT IT IS

Exceptionally talented crook finds that his talents can be turned to big business with success. But he has to fight with everybody to keep straight.

• • •

"Castles in the Air"

Metro, May Allison, Directed by George D. Baker, Scenario by George D. Baker

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Charming star."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Beautiful daughter of the tenements conquers the tinsel and temptation of ushering in a theater, and wins a wreath of orange blossoms.

• • •

"The Amateur Adventuress"

Metro, Emmy Wehlen, Directed by Henry Otto, Scenario by June Mathis and Luther A. Reed

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Story has sameness." "No pep."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Good

WHAT IT IS

Pretty working girl, tired of her mode of living, schemes to get clothes befitting her beauty and hires herself out to keep the pampered son of a wealthy mother from marrying beneath him.

• • •

"Bare Fists"

Universal, Harry Carey, Directed by Jack Ford, Scenario by Eugene B. Lewis

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Carey pictures always go in my theater."

WHAT IT IS

Cheyenne Harry has promised his mother that he will do all his fighting without a gun, but when his kid brother is branded by a bunch of villains, well——

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THE MARKET PLACE ON PAGE 713

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Writing and Directing
HEALTHOGRAMS
Green Club Room

ALBERT H. BUSBY
Characters and Comedy
Columbus 6405

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

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